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*Parliamentary Government Considered with Reference to a Reform of Parliament. An Essay.* By Earl Grey. (Bentley.)

THERE was an Earl Grey in 1832, whose last words on the Reform Bill were—"I trust that those who augur unfavourably of this Bill will live to see all their ominous forebodings falsified, and that, after the angry feelings of the day have passed away, the measure will be found to be, in the best sense of the word, conservative of the Constitution." On that day he obtained his triumph: a hundred Peers gathered round the venerable minister to congratulate him upon his popular glory; and he passed from the field of a battle which he had fought with unvarying dignity and moderation. Before the nineteenth century began, he had voted for shortening the duration of parliaments;—before the French Revolution broke down the landmarks of Continental society, he had supported Flood;—he had not wavered or quailed; the King's caprice had not influenced him; he bore up against the taunts and invectives of an exasperated opposition; he was never swept away by popular applause or clamour. For thirteen years he lived to watch the fulfilment of his prophecy; and then, in 1845, there stood in his place the third Earl of the line, who, as Viscount Howick, had not been unknown to fame, and was supposed to have inherited the sentiments of a Reformer. Again have thirteen years elapsed, and there lies before us an Essay, by Earl Grey, on Parliamentary Reform. In spirit and in style, it is a contrast to the eloquence of the aged Peer who so solemnly warned the Bishops. It is throughout elaborately negative. The writer has nothing to propose, except that the subject should be referred to a Royal Commission; but he professes to believe that the British Constitution is out of order, works indifferently, and should be taken to pieces, inspected, repaired, oiled, laid out in the sun, put together again, and set in motion experimentally. This appears to us the radical error underlying the entire work. Into political polemics we do not enter; but on a matter of historical and philosophical accuracy, Lord Grey's theory is as clearly open to our criticism as to that of any Whig or Radical in the camps of Parliament or journalism. M. Kossuth once drew the attention of a provincial audience to the essential truth, that society is an organism, not a mechanism; and this is Earl Grey's refutation. The argument of the volume is based upon the assumption that a certain number of State mechanicians, deliberating and acting apart from the people, have power to bring the vessel of the State into dry dock, examine her machinery, improve her fittings, screw her parts more tightly together, substitute one fragment for another, and lastly float the hull, upon a trial trip. Sir Robert Peel was at times accustomed to describe the Constitution figuratively as that which Lord Grey supposes it to be literally. Comparing the State to a steam-engine, he said, in 1837, "If one objects to the horizontal movement of this wheel, and another to the perpendicular movement of that—if this man is to bore holes in the cylinder, and that man is to tinker the boiler, they may find fault with the engine, they may clamour for more movement, but"—whatever followed was lost among the cheers of a Glasgow dinner-party. Earl Grey, however, distinctly adopts the mechanical idea of a Constitution, and quotes the axiom of Burke, that "the machine

of a free constitution is no simple thing, but as intricate and delicate as it is valuable." He then goes on to say:—

"Concurring in this opinion, I believe that the whole construction of the machine requires to be very carefully examined before we can safely attempt to improve it, even in what may appear at first sight to be minor details; because parts of a machine which may seem to an ignorant or a careless observer very unimportant, may in reality be essential to its safe working. For this reason, I conceive that, as a first step towards arriving at a sound judgment with regard to the nature and extent of the reforms now required in our Constitution, it can hardly fail to be of use to inquire in what respects Parliamentary Government, as it now exists in this country, differs from other forms of Representative Government; what are its chief merits and faults; whether any of the causes of its success among us can be traced; how its working has been affected by the great constitutional change accomplished in 1832; what are the principal defects which experience has brought to light in our representative system, as it has been modified by the celebrated Acts passed in that year, for the amendment of the Representation of the People in Parliament; and how any attempt to remove these defects should be conducted."

But the British Constitution is no more a mechanism than a tree is, or a mountain, or a revolution. It is a growth; it has its roots planted in history; its sap is the nation's blood; the trophies that hang upon its branches are the achievements of the British people; it is the work of no generation; by myriads of minute fibres and ramifications it is bound to the English character; it changes and expands as the nation expands and changes; it acquires the vices of one period and the virtues of another; it is what England is, and that it will continue to be, noble and hereditary artificers notwithstanding. If Lord Grey desires to scrutinize "the whole construction of the machine," he must undertake the anatomy of Great Britain. Otherwise, after fusing an immense mass of accomplished legislation, pouring it into a new mould, and presenting posterity with a complex set of Parliamentary institutions, he might discover that the model was fit only to rank, on a dusty shelf, among wonderful patents, while the old team trotted along the road.

We do not wish to misrepresent Lord Grey. His argument is, in parts, more practical, and is worked out with little reference to the machine idea. We have said, however, that the Essay is rather negative than suggestive. It proposes nothing except a Committee of Statesmen to consider the details of a Reform Bill; but it criticizes a good deal. To summarize in a few words the view developed, we may say that, after solemnly weighing the advantages and disadvantages of Parliamentary Government, we think that Lord Grey is in favour of an *unpopular* reform.—

"On considering the whole scheme of the Parliamentary Reform of 1832, with the light thrown upon it by the experience we have had of the working of our amended system of Representation during five-and-twenty years, the following appear to be the chief defects of the measure. First: I am inclined to think that its greatest fault was, that it failed to provide adequately against the danger that the removal of abuses might incidentally diminish too much the power of the Government in Parliament. It has often been said, and with truth, that, under our present Constitution, the worst Administration we can have is a weak one. A weak Ministry has not the power of acting rightly; it must bring forward in Parliament, not the measures it knows to be best for the interests of the Country, but those it can hope to carry; it cannot venture to conduct the Executive Government according to the dictates of its own judgment; and in

the exercise of the authority and patronage of the Crown, it is compelled to yield to every popular cry and to the unreasonable claims of its adherents; it is under a constant temptation unduly to court popularity, and to exaggerate the faults of party Government, by striving, in all its measures, to promote the interests of its Party rather than those of the Nation. Such a Government has a tendency to become more than usually corrupt, because an evenly-measured contest of Parties affords to unscrupulous men, desirous of using their votes or political interest for their own selfish advantage, peculiar facilities for driving hard bargains with the Administration."

He has no objection to influence, and prefers that the Minister should buy votes with money rather than with obligations. To revive the close-borough system in its full force would, he avows, be difficult, but he would gladly see a substitute provided.—

"While close Boroughs existed, the Administration of the day had no difficulty in appointing the fittest persons that could be found to those situations which, according to the existing practice, must be held by Members of the House of Commons. But it has now become difficult (except perhaps at a general election) for a Minister to find Seats in the House of Commons for persons he may wish to appoint to Parliamentary offices; his choice, therefore, in the selection of candidates for these places, is practically limited to men who are already in Parliament, or who have the means of obtaining admission to it. He cannot even choose freely in the House of Commons itself, since it often happens that a Member who has been returned at the preceding general Election could not vacate his Seat afterwards, with any prospect of regaining it."

The argument is an old one. Sir Robert Peel made great use of it. Lord Grey instances Canning and Peel as illustrations of the utility attaching to close boroughs; he might have added Dunning, Lord North, Charles Townshend, Burke, Pitt, Fox, Lord Grenville, Sheridan, Windham, Perceval, Lord Wellesley, Lord Plunkett, Huskisson, Brougham, Horner, Romilly, Tierney, Grant, Lord Liverpool, Lord Castlereagh, and his own father, Lord Grey, who once sat for Tavistock. But here again occurs the objection to his historical theory, that he regards political science as a sort of engineering craft,—not as a science of growth, of seasons, and of successions in development,—and therefore fails to see that with the days of Tierney and Townshend, the days of Higham Ferrers, Old Sarum, and Queenborough have also passed away. Lord Grey fears that the time will come in which we shall search in vain for an Attorney or Solicitor General.—

"Experience has demonstrated, that the qualities which are required for these situations are not those which most recommend men to the favour or electors. With regard to the Law Officers of the Crown, more especially, I fear, that the necessity of selecting them from the ranks of the House of Commons has already had an injurious effect on the whole legal profession. It has taught the Bar generally to look for advancement, less to professional distinction and to acquiring a high character, than to success in the House of Commons; and as lawyers have usually little opportunity of cultivating the favour of any body of electors in the legitimate exercise of their profession, a competition has been created to gain Seats in Parliament by other means, too often of a very questionable character."

Still, the reasoning of Lord Grey is not exclusively unpopular:—

"The people are, I believe, become more fit to exercise political rights, and a strong desire has grown up for their more extensive diffusion, and for the correction of some of the anomalies and irregularities still left in our Representation. Hence the constitutional arrangement of 1832, when considered with reference to the circumstances of

the present time, must, I think, be regarded as defective."

Among the suggestions for a "safe and effectual" Reform Bill are—a measure to prevent corrupt practices at elections. What this might be, is vaguely stated:—

"The only hope of putting them down is to make arrangements, which will have the effect of taking away on one side the disposition to give, and on the other the willingness to receive, bribes in return for votes."

But how to do it? Next in importance is ranked the necessity of fit and proper men:—

"The object, therefore, which ought to be aimed at is, to check both kinds of abuse as far as possible, and to make arrangements which will favour the return of Members to Parliament, who should not owe their seats either to their money or to their base courting of popularity. To accomplish this object would, no doubt, be difficult; but if its importance were recognized, I see no reason to despair that something at least might be done towards effecting it."

This, we fear, is another platitude, "only that, and nothing more." Thirdly, the change should be a settlement, not a mere instalment. Again, when questioned, the oracle is dumb. Nobody's plan suits Lord Grey, and he has not one of his own to propose, at present. He dislikes the Republican Government (not the people) of North America; and recommending his humbler countrymen never to crave political power, adds:—

"Hence it may fairly be concluded, that no bill making any considerable change in our representative system is ever likely to be carried through Parliament, unless it is either adopted by the general consent of political parties, as a compromise between their conflicting views, or else is of so violent a nature as to secure the energetic support of the great democratic party. There would be no prospect of carrying a new Reform Bill of this last description through both Houses of Parliament without a fearful struggle, or without the use of means of a character more or less revolutionary. Little doubt can be entertained on this point by those who will consider how great would be the strength of the Conservative Party, when reinforced by that numerous and powerful body of men who would be driven into their ranks by the proposal of a highly democratic measure of parliamentary reform. The danger to which the country would be exposed by a fierce and prolonged contest on this question, and the amount of evil it must certainly produce, can hardly be exaggerated."

We have said that Lord Grey offers one practical suggestion. Here it is:—

"If I might hazard a suggestion on the subject, I would venture to recommend, that the Queen should nominate a Committee of her Privy Council, composed of Members taken from different political parties, to consider and report what measures of Reform ought to be adopted." \* A well-selected Committee of the Privy Council might inquire, as well as a Commission, into the best mode of reforming our Representation, while it would also afford the means of discovering what measures could be carried, if it had among its members some of the Leaders of all the great Parties in the State, not excluding the Radical party. Even if it should prove impossible to induce the members of this Party to accept as sufficient such reforms as others would regard as safe, there ought to be a full opportunity of considering their views; and the Party numbers in its ranks men who might with great propriety be made Privy Councillors for the purpose of enabling them to serve on such a Committee."

"Not excluding the Radical party" may appear ironical, seeing that all the members of the Commission are to be Privy Councillors; but, probably, Lord Grey, a Privy Councillor himself, an ex-Secretary of State, a Custos Rotulorum, with the blood of a Tankerville Earldom, and a Berwick and a Ketteringham baronetcy in his veins, forgot the contrast

between himself and one whose history contains no reference to the year 1370. We have quoted such passages of Lord Grey's Essay as exhibit its style and intentions; and, if the reader be interested, he will find much of similar quality in the volume.

*The History of England, from the Accession of James the Second.* By Lord Macaulay. Vols. II. and III. (Longman & Co.)

Baron Macaulay yields his position as to Penn having gone over to Holland to seduce William into supporting the Declaration of Indulgence; but defends his former charge against Penn of trying to seduce the Fellows of Magdalen College. The inaccuracy of the first charge Mr. Dixon had shown by dates. Penn, coming home from Germany, had passed through the Hague in the autumn of 1686, when he found everybody talking of Toleration and the Test Act, and on this subject he had long conversations with Burnet. The Declaration of Indulgence had not then been thought of,—nor was it issued until six months after Penn's return to London. It was clear that Penn had not gone to the Hague "in the hope that his eloquence would prove irresistible" in favour of the Indulgence. Lord Macaulay has rewritten the original passage,—correcting his mistake.

Baron Macaulay defends, as we have said, his statements as to the authorship of the Letter to Bailey, and the meaning of Penn's conversation with the Fellows. This paragraph, from the 'History,' opens the question:—

"The agency of Penn was employed. He had too much good feeling to approve of the violent and unjust proceedings of the Government, and even ventured to express part of what he thought. James was, as usual, obstinate in the wrong. The courtly Quaker, therefore, did his best to seduce the college from the path of right. He first tried intimidation. Ruin, he said, impended over the society. The King was highly incensed. The case might be a hard one. Most people thought it so. But every child knew that His Majesty loved to have his own way and could not bear to be thwarted. Penn, therefore, exhorted the Fellows not to rely on the goodness of their cause, but to submit, or at least to temporise."

The authority for Penn doing all this is thus given:—

"See Penn's Letter to Bailey, one of the Fellows of the College, in the Impartial Relation printed at Oxford in 1688."

Mr. Dixon showed by evidence that the Letter here ascribed to Penn was *not* written by Penn. To his statement, Baron Macaulay says:—

"It has lately been asserted that Penn most certainly did not write this letter. Now, the evidence which proves the letter to be his is irresistible. Bailey, to whom the letter was addressed, ascribed it to Penn, and sent an answer to Penn. In a very short time both the letter and the answer appeared in print. Many thousands of copies were circulated. Penn was pointed out to the whole world as the author of the letter; and it is not pretended that he met this public accusation with a public contradiction. Everybody therefore believed, and was perfectly warranted in believing, that he was the author. The letter was repeatedly quoted as his, during his own lifetime, not merely in fugitive pamphlets, such as 'The History of the Ecclesiastical Commission,' published in 1711, but in grave and elaborate books which were meant to descend to posterity. Boyer, in his 'History of William the Third,' printed immediately after that King's death, and reprinted in 1703, pronounced the letter to be Penn's, and added some severe reflections on the writer. Kennet, in the bulky 'History of England' published in 1706, a history which had a large sale and produced a great sensation, adopted the very words of Boyer. When these works appeared, Penn was not only alive, but in the full

enjoyment of his faculties. He cannot have been ignorant of the charge brought against him by writers of so much note; and it was not his practice to hold his peace when unjust charges were brought against him even by obscure scribblers. In 1695, a pamphlet on the Exclusion Bill was falsely imputed to him in an anonymous libel. Contemptible as was the quarter from which the calumny proceeded, he hastened to vindicate himself. His denial, distinct, solemn, and indignant, speedily came forth in print. Is it possible to doubt that he would, if he could, have confounded Boyer and Kennet by a similar denial? He however silently suffered them to tell the whole nation, during many years, that this letter was written by 'William Penn, the head of the Quakers, or, as some then thought, an ambitious, crafty Jesuit, who under a phantastical outline, promoted King James's designs.' He died without attempting to clear himself. In the year of his death appeared Eachard's huge volume, containing the History of England from the Restoration to the Revolution; and Eachard, though often differing with Boyer and Kennet, agreed with them in unhesitatingly ascribing the letter to Penn. Such is the evidence on one side. I am not aware that any evidence deserving a serious answer has been produced on the other. (1857.)"

Against this reasoning—which is wholly based on an oversight—every reader with 'The Life' in his hand can oppose these four authentic and conclusive facts. The letter was not in Penn's writing. It was not signed by Penn. It was never acknowledged by Penn. It was *denied and disowned by Penn.* Lord Macaulay—who has taken the needless trouble to rake up the many repetitions of the scandal—seems to be still unaware that Penn disowned the Letter. Yet he disowned it simply, swiftly, in the proper place, and to the proper persons—the Fellows themselves. Earnest and religious men, like the Magdalen Fellows, suffering persecution for their religion, might be very curious to hear the advice given under such circumstances by an earnest and religious man, who had himself endured Newgate and the Tower for conscience sake. They ascertained from Penn that he did not write the Letter to Dr. Bailey,—and an indorsement on the letter states this fact in the handwriting of Hunt—one of their body,—*"This letter Mr. Penn disowned."* Surely this denial, made to the parties interested, was enough. Why should Penn trouble himself to contradict those who repeated the scandal? Public men rarely contradict current anecdotes and stories. We give an instance—one of a thousand. A paragraph is at this very time racing through country papers, in which a noble Lord is made to say a very brutal thing of a lady at her own table,—which paragraph he has not contradicted, yet which no one ought to receive. The thing is offensive; therefore, it was never spoken. The noble Lord is not bound to deny such rubbish under penalty of having it used against him by serious writers. Enough—more than enough—that the Quaker denied the letter, as the letter itself, preserved at Magdalen College, still shows. No fact in the history of those times has been ascertained with greater certainty than that *Penn did not write the Letter to Bailey.*

On the second point of this defence, Baron Macaulay seems, at first sight, to have a better case—though it breaks down on examination. His text stands:—

"Penn tried a gentler tone. He had an interview with Hough and with some of the Fellows, and, after many professions of sympathy and friendship, began to hint at a compromise. The King could not bear to be crossed. The college must give way. Parker must be admitted. But he was in very bad health. All his preferments would soon be vacant. 'Doctor Hough,' said

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Penn, 'may then be Bishop of Oxford. How should you like that, gentlemen!'

To which passage we have this note:—  
"Here again I have been accused of calumniating Penn; and some show of a case has been made out by suppression amounting to falsification. It is asserted that Penn did not 'begin to hint at a compromise'; and in proof of this assertion, a few words, quoted from the letter in which Hough gives an account of the interview, are printed in italics. These words are, 'I thank God, he did not offer any proposal by way of accommodation.' These words, taken by themselves, undoubtedly seem to prove that Penn did not begin to hint at a compromise. But their effect is very different indeed when they are read in connexion with words which immediately follow, without the intervention of a full stop, but which have been carefully suppressed. The whole sentence runs thus:—'I thank God, he did not offer any proposal by way of accommodation; only once, upon the mention of the Bishop of Oxford's indisposition, he said, smiling, "If the Bishop of Oxford die, Dr. Hough may be made Bishop. What think you of that, gentlemen?"' Can anything be clearer than that the latter part of the sentence limits the general assertion contained in the former part! Everybody knows that *only* is perpetually used as a synonymous with *except that*. Instances will readily occur to all who are well acquainted with the English Bible, a book from the authority of which there is no appeal when the question is about the force of an English word. We read in the Book of Genesis, to go no further, that *every* living thing was destroyed; and Noah *only* remained, and they that were with him in the ark; and that Joseph bought all the land of Egypt for Pharaoh; *only* the land of the priests bought he not. The defenders of Penn reason exactly like a commentator who should construe these passages to mean that Noah was drowned in the flood, and that Joseph bought the land of the priests for Pharaoh. (1857.)"

Cleverly turned,—yet few readers will be convinced. The occurrence—badly reported, as it is,—allows of some small mystification. Yet it is also one through which a man of good sense may easily find his way. Such a man will see that Penn is trying to make peace. In a very long conversation—a conversation begun at Oxford and renewed at Windsor—a conversation of which only a few sentences are reported, and of which sentences Penn has never admitted the correctness—the "pleader for mercy" is seen putting the case in many lights, so as to find a way out of present troubles. In doing this he uses—or Hough may think he uses—a few words on which Lord Macaulay can put a bad construction. This is all. Lord Macaulay sees in Penn's words something like "simony." Other people will read them a thousand times and find in them no such thing. The question of interpretation is a question of character; and those who think Penn a good man will see that he meant well, and those who think him a bad man will suspect that he may have meant ill.

Our historian is fond of arguing by illustrations. We offer him one. A few years ago a London publisher produced a volume of 'Mr. Macaulay's Speeches.' They were taken from Parliamentary reports. They were advertised as printed by permission. Yet Mr. Macaulay found in this reprint cause for very loud and angry protest. He vindicated his fame as a man of letters from all responsibility as to their contents. His reporter or his publisher made him talk of "the Pandects of the Benares" instead of the Pandits of Benares—an error which, in his opinion, affected his fame. We sympathized with him under this wrong, and to the full extent of our power endeavoured to rescue for him his literary right. He very properly disclaimed being held in any degree answerable for what other people made him say. He would answer only for

what he knew that he had said—for what he admitted and permitted. And, therefore, he brought out a new version of his speeches, correcting his Pandects into Pandits. Surely moral character should be guarded by laws as strong as those which protect literary credit! Suppose Mr. Publisher had waited fifty or sixty years, and then printed Pandects instead of Pandits—would any fair critic have held Lord Macaulay's scholarship responsible for such blunder? We think not. The fact of the blunder being found in *Hansard*—a work reported with great care and clothed in a sort of official authority—would have made it look ugly. Yet Lord Macaulay's reputation as a man of letters would have satisfied every one that the reporter had mis-heard or misunderstood his words. So, we think, all reasonable men will judge the words attributed to Penn. No fair critic can hold Penn's character responsible for a forced meaning put on words reported by chance, and never seen or acknowledged by the speaker to be his own. The law which would have protected Macaulay's memory from the charge of ignorance, protects Penn's memory from the charge of simony.

*The Timely Retreat; or, A Year in Bengal before the Mutinies.* By Two Sisters. 2 vols. (Bentley.)

MADELINE and Rosalind—Maud and Nora—Cupid have mercy!—the critic doffs his hat. Who could find fault with dainty Rosalind? To blame what Maud has written would be "like the howling of Irish wolves against the moon." We have "not a word, not one to throw at a dog." And yet, if fair dames "walk not in the trodden paths, their very petticoats will catch burs"; and, if this were so when Celia spoke it, it is truer now. Indeed, the autumn of this work doth belie the promise of its spring. It begins with a sprightly air, and one looks for amusement; it ends at a time of terrible disaster, and has a name significant of adventure; yet adventure there is none, and the sprightliness of the commencement fades ere long into tedious commonplace.

The story is briefly this. Two young ladies, tired of the amusements of fashionable life, and having a brother holding a civil appointment in India, on a sudden determine to pay him a visit. They are at the moment of their resolve in Paris; and the close of the Exhibition there enables them to provide themselves rapidly and economically with "nothing to wear," in the shape of fifty-three dresses each, besides various articles of lesser note. They return to England to pack up their treasures, and, having emphatically expressed their unalterable resolution to return in a year, embark. Then comes a storm, with sea-sickness and repentance on its wing; but, in a moment, the scene changes, and our heroines are at Gibraltar, where they land for a purpose, which our readers, however sagacious, will scarcely guess. The following extract will explain it:—

"Though highly amused, we were very tired when we reached the ship again—making arrangements to be on shore very early to practise with our pistols. Yes, reader—do not start—amongst the miscellaneous articles we had brought from home was a pair of small Colt's revolvers, which we insisted on purchasing, thereby utterly scandalising all our quiet acquaintances, who considered it a wanton outraging of all propriety; but we were bent on having our own way. The Santal rebellion was still fresh in our recollections, and we had about one thousand miles to travel up country; besides, I knew my brother never thought of moving without fire-arms, and I had often heard that the sight alone of a pistol was enough to

frighten a native. People asked, in tones of deep concern, if we really would use weapons of defence in case of an attack. 'Certainly,' I said; 'if it came to a question of my shooting a native or his shooting me, I should choose the former alternative.' We had made up our minds, in case of the worst, however, to aim at the legs of our assailants, as I have a slight prejudice about killing a man, and would infinitely prefer disabling him. Mamma was only afraid lest we should manage to shoot each other by mistake; to prevent which mishap we went on shore expressly to practise loading, and aiming at a mark. We acquitted ourselves, we were told, with great credit; and certainly could handle our pistols without feeling afraid of them as we used to do. I always see that ladies, when they do shoot, seem to find it far easier than gentlemen, as from not drinking wine or smoking, they have a steadier hand and more correct eye. The array of fire-arms on board was something marvellous: each gentleman had a rifle, or revolver, with a special, and it appeared unique, improvement which made it superior to any one else's. One afternoon a general cleaning fever seized every one, and I was amused, on looking down into the saloon, to see each gentleman producing his favourite weapon, and descending on its obvious merits. Nora went below to give ours to be cleaned also, and in a few moments a stout gentleman, of a peaceful turn of mind, rushed on deck, evidently in a great state of trepidation, and began describing to a friend the uncomfortable sensations he had experienced on seeing one formidable-looking fire-arm after another appearing, till the whole saloon seemed bristling with them; but when a lady stepped into her cabin and exhibited hers, the alarmed Cockney thought it high time to beat a retreat. I mentally trusted any obnoxious native might be as easily frightened."

Then comes Malta, and in due time Egypt, the Pyramids. Our heroines reach Calcutta; and their journey up country to Meerut is the most adventurous part of their whole expedition. Its "moving accidents" consist in over-turns of the carriages supplied by the Post-office,—the horses of which invariably stand on their hind-legs, go backwards or in any direction but the right one. The native drivers occasionally, we are told, light fires under their steeds to induce them to be more tractable. We are surprised that our fair authoresses, who seem to be so expert at all manly amusements, as, for example, at pistol practice, did not, like a certain young lady who preceded them on the road, mount the horse and give the incompetent Indian Jehus a lesson in their art. At last, after sundry mishaps and an attack of fever, Meerut was reached. And here we must inquire what possible advantage could have induced our lady-writers to disguise the names of places and people, and then reveal them in the Preface or by hints too broad to be misunderstood. Why call Meerut Dhoorghur (which, by the way, is not "far-off city," but "distant fortress"), and then tell us that Meerut is intended? Why change the name of the brother under whose roof our authoresses reside, and then announce that he was Collector of Meerut in 1857,—thus guiding us to his real name by a glance at 'The East India Register'? And, after all, there is really nothing to conceal; so that this affectation of mystery passes our comprehension. Besides, what interest there is in the volumes before us consists entirely in a sketch of the behaviour of the natives at Meerut and Delhi, and other well-known places, immediately before the rebellion. If the names of these places, and of the officials residing there, had really been skillfully cloaked, there would not have been even the slight inducement there now is to peruse at all the little work we are reviewing. As it is, we are able to cull a few passages, which are interesting, as throwing light on the treatment of natives by Englishmen antecedent to the revolt, and the feelings of the Indian

people towards their rulers. We are sorry to say that, according to the testimony of the, no doubt, impartial observers whose words we are about to quote, the bearing of many Bengali officials towards the ryots, and the disposition of the ryots towards them, were anything but what could be approved by reasonable people.

Here is our magistrate of Meerut dealing with his tradesmen:—

"Here, Qui Hye, send for the goatman—take all this away—bring some more milk—and, above all, remember the goatman is fined a rupee"—all this and much more in a torrent of Hindostanee. Occasionally I would venture to remonstrate it could not be the man's fault, as I had seen the goats milked in the verandah: 'It did not signify—it was entirely his fault.' Then the Khitmutghar, with folded hands, would explain there was no more milk to be had, it was all used; no matter, the Sahib was peremptory—some must be brought; and, somehow, more was always found. This is always the way in India: the servant assures you that what you require is not procurable, you stamp your foot and say 'Laos'; he then commences a long and fluent speech, with a hundred good reasons why your demand cannot be supplied, to which you politely reply, 'Jou' (go away), and in nine cases out of ten he will return with the desired article; and thus, thanks to their reverence for English fulness, a very small amount of Hindostanee can be made to accomplish a good deal."

We feel inclined to view this particular instance of the exercise of power with peculiar lenity, having suffered ourselves from the "skiey influences" we have detected in the lacteal supplies of our breakfast-table. Indeed, a fine of 2s. a day on the venders of bad milk in London would probably lead to an improvement in that beverage; but we doubt whether Englishmen would submit to such summary justice. What follows, however, is by no means to be extenuated so easily. This is magisterial licence as regards personal attendants.—

"In his judicial capacity he, of course, was at liberty to inflict personal chastisement on his servants, which he occasionally did; and after sounds of a general scrimmage in his room, he would emerge, looking heated and languid from his exertions, when he would remark, with great simplicity, that his fool of a bearer would hand him an unbecoming waistcoat, for which dire offence he had been compelled to shy all the moveables in the room at his (the bearer's) head."

We fear after this "that miserable book, 'Oakfield,'" is not so far wrong as our authoresses would lead us to believe. But even ladies, we find, in Bengal are not far behind magistrates in roughness to their servants. What should we think of a lady in England who was in the habit of calling her butler "Ass" and "Rogue"? Yet this seems to be quite common in India. A "lady-friend" replies to the head servant's suggestions about dinner with "Oh, you guddah!" Another responds to the entreaties of a beggar with a snoring "Some day, perhaps, you may get it,"—and, on a repetition of the request, with "Be off! Get out!" All this sounds pleasantly enough in Hindustani; but it does not seem to have conciliated the populace in general at Meerut,—and we fear that, through ignorance of the meaning of words, language far more abusive is sometimes heard from Anglo-Indian ladies. Few of them take much pains to acquire the native dialects otherwise than colloquially; and thus, even after many years' residence in the country, they have no just appreciation of the significance of the words they employ. Hence many painful and indecorous blunders,—hence, too, those ludicrous scenes, in which, as in the book before us, we read of the married lady, anxious to control her expenditure, and, therefore, pretending a knowledge which her servants

are well aware she does not possess, writing down the most ludicrous nonsense from her butler's dictation. She gravely notes down, in the English character, Hindustani sentences, to the following effect,—"One goat for Missie Baba's dinner yesterday—two rupees. A bushel of corn for the black hen's supper last night—eight annas."

There has been some little question as to whether the term "niggers" is or is not generally applied by Englishmen to the natives. We need not go further than the volumes before us to find that it is. We are told that Keith has an insurmountable objection to dancing in the presence of the "niggers." Yet when this same Keith is taken ill his servant "sat day and night at the door of his room, and never seemed absent an instant from his post, always watchful and attentive." And in general the domestics appear to be deserving of kind usage, for we read—"But it was delightful to see the native servants amusing the little English children,—their patience seems inexhaustible. . . . They are never tired or put out of temper, but seem really to enjoy it,—and certainly the child repays their care with an affection I have never seen evinced to an English nurse."

Indian servants may, however, console themselves with the knowledge of the fact, that they are not more roughly handled than their countrymen of a higher class. Here is the mode of dealing with Zamindars who venture to indulge in the pranks of Tony Lumpkin, when they are asked to point out the way:—

"On one of these days we met a Zemindar, who directed us to go up a very steep hill, and, after toiling up with great trouble, we found we had a difficult and dangerous descent to encounter, during which Keith's men slipped and rolled him out. Then we discovered that we had been made to undertake this extra hour of fatigue and toil by the Zemindar solely to prevent our passing through his village, which lay on our road. He had followed on pretence of guiding us; and when Keith discovered how we had been deceived, he administered some smart blows with his cane to the thick head of the designing Puharrie, who looked quite idiotic while receiving the chastisement, and as if he could not conceive where it came from. The moment, however, he seemed convinced that it was meant for him, he brightened up astonishingly, and grew over-poweringly civil, insisting on aiding in carrying the dandees and accompanying us some way. This is a purely native trait. The moment you have, beyond a doubt, established your superiority, and shown him you mean to be obeyed, however rude he may have been a moment before, he becomes instantly cringingly polite, and appears to feel a positive pleasure in being tyrannised over. On one occasion, when Keith had travelled far towards Thibet, and was being carried home very ill in a dandee, unable to move, he was set down in a village, and his old Coolies refusing to go any farther, he sent for the head men, and desired them to give him some more; but they, supposing he was quite too weak to resent any indignity, only laughed at him, telling him to get Coolies for himself. Roused at this impertinence, Keith exerted all his strength, and succeeded in springing up and knocking the nearest man down, and then asked him how many Coolies he could have. 'As many as the Sahib pleases,' was instantly the humble reply; and the required number were immediately forthcoming."

We might quote many more passages to show that the tone in Bengal has not been what it ought to have been. Doubtless the Civil Service of that Presidency can show many men whose deportment towards the natives is very different from that above described,—but, laying aside the unctious of self-flattery and laudation, we are much disposed to fear that the people of India have had just cause to dislike us. And to dislike foreign rulers is to detest

them, to rise against them with implacable resentment, to steep the hand in their blood. Witness the horrors of Spanish warfare against the French, witness the Sicilian Vespers, witness the terrors of the present Indian Revolt. We can hope nothing good from English officials of whom we read such descriptions as the following:—"He had such an aversion to anything native, he would scarcely have walked two yards to see the most beautiful mosque." And we may be sure that Englishwomen must be even more scrupulously careful of their words and conduct than they use at home, ere they can change such native behaviour as is here described:—"The Delhi natives are very rude; and we were told it was very wrong for ladies to go about unguarded. Even while we were purchasing things, the stall-keepers would sometimes make some impertinent observation to the gentlemen with us."

#### *The Poetical Works of William Collins.* (Bell & Daldy.)

THE title-page of this attractive volume makes no promise of a biography,—but we are bound to state that what Mr. Moy Thomas, the Editor, modestly styles a 'Memoir,' is in reality a biography of considerable merit, both for its agreeable style, and its additional details of hitherto unknown passages in the career of a man whose struggles and whose fate render him next in interest to Chatterton. Mr. Thomas's 'Memoir' opens with a correction, and places the date of the poet's birth, at Chichester, "on Christmas Day, 1721." Johnson's 'Life' gives the date of the birth exactly one year earlier; but Mr. Thomas shows that the error arose from forgetting that the date of Collins's baptism in the church register, "1721, 1 January," referred to the ecclesiastical year ending on the 24th of March. The latter's son and future poet was, in fact, christened on what we should call New Year's Day, 1722.

Johnson passes from Collins's birth to his school career at Winchester; but Mr. Thomas notices the tradition that his hero was previously at the Prebendal School, in his native town; and he also records the fact of his having been intended for the Church. At Winchester he had as humbly born, and a still more humbly connected lad than himself for a schoolfellow, Whitehead; and also Joseph Walton and Hampton,—all bearing names subsequently known to fame. The head-master of the period was Dr. Burton, who had portraits taken of his favourite gentleman-pupils; but the boys named above were mere *foundation* boys, and the Doctor would not condescend to hang their counterfeit presentments on his walls. The portrait of Collins, at the age of fourteen, prefixed to this volume, if it be a *vera effigies*, shows that the boy was a remarkably handsome gentleman-like fellow. He was already a writer of verses; and three years later he wrote his 'Oriental Eclogues,' a work in which there is nothing Eastern but the proper names. Of local colour there is not the slightest tint. When Moore sat down to read books on Eastern subjects, in order to qualify himself for 'Lalla Rookh,' the snows of a Derbyshire winter could not drive from his mind's eye the roses, the scents, the landscape hues, the scenery, the figures, the speech, the glow, glory, and gorgeousness of the East. It was otherwise with Collins. He, too, read,—read dry, dusty, priggish, and "ingenious Mr. Salmon,"—and he retained so little of what was Asiatic in his imagination, that he himself called his eclogues *Irish* eclogues.

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Collins had entered Magdalen College as a demy. From 1741 to 1744, the period of his Oxford residence, he wrote a little, studied a little, took a B.A. degree, indulged in a good deal of lotus-eating, and kept up his acquaintance with his early friends the Wartons, with Hampton and Whitehead, and Gilbert White, the delightful historian of Selborne, from whose pen, as it now appears, came the interesting account of Collins published in the *Gentleman's Magazine* under the signature "V." He repaired, now fatherless and motherless, to a military uncle in Flanders, who pronounced him too indolent even for the army. The uncle here referred to was Lieut.-Col. Edmund Martin, as stated by Johnson. Poor Collins, too indolent for the army, then turned towards the Church, only to be turned from it, so easily are indolent people led away from their own purposes, by the famous inventor of "Hardham's Mixture," the well-to-do snuff-shop keeper, in Fleet Street.

Thereupon followed that brief career of some dozen years, which is so delicately touched upon by Johnson, who barely hints at the faults of his friend, while he insists on his virtues, weeps over his struggles, apologizes for his shortcomings, emblazons his merits, and criticizes him with a glorious impartiality and unquestionable truth. Of all that the literary struggler—half-starved to-day, hard drinking on the morrow, feasting, fasting, toiling, idling, revelling, repenting, running after princes, or hiding from bailiffs—of all that Collins wrote ere his active intellect made wreck, before death mercifully laid his finger on him, his 'Odes' will be the longest remembered. Within the memory of the most of us, his 'Ode on the Passions' was a favourite piece recited by actors on their benefit nights. In this speciality, it beat 'Bucks, have at ye all!' which was equally a favourite with a public, who perhaps did not so much appreciate the language of Collins as the acting of the player who embodied each passion, and in presence of an eager and delighted "half-price" just added to the earlier audience, staggered across the stage in Fear; or looked like scathing Anger, or hung his head in Despair, or waved the imaginary golden hair of Hope, or assumed the withering scowl of impatient Revenge, or the downcast gaze of dejected Pity,—or, in short, called down the thunders of the house. The 'Ode on the Passions' is a grand picture; but grand as it is, it will never work the exquisite charm wrought on the mind by the rhymeless 'Ode to Evening,' one of the most graceful, soft, tender, airy pieces that ever fell from the pen or heart of a poet.

"Collins's Odes [says Mr. Thomas] have always been the favourite of poets; and they won for him, perhaps, even then, the praises he prized most. He formed an acquaintance with Thomson, and soon after took a lodging at Richmond, where Thomson resided, in the midst of that little knot of men of genius who enjoyed the precarious patronage of Frederick Prince of Wales. Mallet, and Quin, and Armstrong, and Collins's publisher, Millar, were of that roystering company who were accustomed to hold jovial meetings at the 'Castle,' until long after sober hours. Thomson appears to have been very intimate with Collins. He informed him that he took the hint of his Seasons from the titles to the four Pastorals of Pope. Warton was introduced by Collins to Thomson, who 'discussed learnedly' with him on the Greek tragedies. Early in 1748, Thomson published the 'Castle of Indolence,' his last and most poetical work, the opening of which contained, avowedly, sketches of his associates. Among these is a portrait for which no satisfactory claim has been established, and which may well have been intended for Collins, who is described by Langhorne as being of 'a fixed, sedate aspect,' and

whose habit of indulging in splendid projects must have been notorious among his friends:—

Of all the gentle tenants of the place,  
There was a man of special grave remark;  
A certain tender gloom o'erspread his face,  
Pensive, not sad, in thought involved, not dark.

Ten thousand glorious systems would he build,  
Ten thousand great ideas filled his mind;  
But with the clouds they fled, and left no trace behind.

But a gloom quickly overspread the faces of all those dreamers in the 'Fairy Castle.' The Prince, whose tastes and habits were coarse, and who had probably only patronized men of letters as a ground of distinction from the unlettered character of the King, his father, quarrelled with his friend Lyttelton, the patron of Thomson. The pensions to Thomson, Mallet, and West were meanly withdrawn, and any hope which Collins may have had of favour vanished. A greater trouble befel them. In August, 1748, Thomson caught a fever and died suddenly, and Collins quitted Richmond. Soon afterwards he paid that tender and beautiful tribute to the poet's memory, the 'Ode on the Death of Thomson,' which he inscribed to Lyttelton, and published, in folio, in June of the following year.

Of the 'Oriental Eclogues,' Mr. Thomas thus speaks.—

"They have much of the rich and peculiar diction of Collins. He is said, on more than one authority, to have expressed his dissatisfaction with them, by calling them his 'Irish Eclogues;' but in this he no doubt simply referred to some remarkable blunders in his first edition. By a fiction in the preface, the Eclogues are stated to have been written in Persian by Abdallah, a native of Tauris; but before the poet had reached the end of his first Eclogue, he had so far forgotten his assumed character as to write the line—

When sweet and odoriferous, like an eastern bride;

and again:—

Thus sung the swain, and eastern legends say,  
The maids of Bagdad, &c.

These and one or two other similar accidents of a less important nature, as in the line in which the diamonds of Balsora are said to 'sparkle to the sight,' no doubt, were the cause of the poet's calling them his 'Irish Eclogues.'"

Altogether, Mr. Thomas ranks Collins high, and gives good reasons for most of his praise. On the death of Collins he remarks, adding another correction of Johnson's erroneous chronology.—

"He died at Chichester, in the arms of his sister, on the 12th of June, 1759, and in the thirty-ninth year of his age. 'Such,' says Johnson, 'was the fate of Collins, with whom I once delighted to converse, and whom I yet remember with tenderness.' The world from which he had retired had already forgotten him. 'The neglected author of the 'Persian Eclogues,'" says Goldsmith, in his 'Enquiry into the State of Learning,' 'which, however inaccurate, excel any in our language, is still alive; happy if insensible of our neglect, not raging at our ingratitude.' The praise of Goldsmith had not then the value in men's eyes which it afterwards possessed: but it is doubtful if Collins ever read this token of his future fame. Goldsmith's 'Essay' was not published until April, 1759—two months only before Collins's decease. No newspaper or magazine of the time records the poet's death: so little trace had his later years left in the minds of his most intimate friends, that Johnson, who consulted with the Wartons, when writing his 'Mémorial of Collins,' describes his death as having taken place in 1756, three years before the fact. He was buried in the Church of St. Andrew, at Chichester, on the 15th of June, 1759."

As an editor, Mr. Thomas has done his work excellently; and the text of Collins has had all his care and respect. In this circumstance also, this volume contrasts favourably with the old Aldine editions of English poets,—that of Young especially, which abounds with absurd misprints. The correctness of Mr. Thomas's edition of Collins renders us impatient for Mr. Bruce's 'Cowper' and Mr. Thomas's 'Pope.'

*Sporting Scenes amongst the Kaffirs of South Africa.* By Capt. Alfred W. Drayson, Royal Artillery. (Routledge & Co.)

THIS is the despatch-book of a soldier and sportsman, whom a strong uncivilized instinct impelled to the Cape in search of prey, and the fondness of friends on his return induced to publish his experiences. Capt. Drayson's adventures in Africa are neither very novel nor very marvellous. He is not a man of science—he is not an explorer,—but, as far as we learn, simply a gentleman who went out to shoot wild beasts, and, without emulating Mr. Gordon Cumming, achieved a satisfactory amount of slaughter. The scene of warfare is chiefly in Caffre-land, in the Zulu country, the neighbourhood of Natal and Pietermaritzberg. He left England for the Cape in the hard winter of 1855—sailed in a wet little brigantine for Algoa Bay—amused himself on the voyage with cutting off a string of cabbages from the poop; and, after three weeks' tossing about in the society of a romantic and abstemious skipper, a nasal carpenter who never changed his clothes, and a squat Dutchman who economized his person in a berth whence he tooted anonymous airs on the flute,—our author was delighted to find the vessel bumping over the harbour-bar of Port Natal, and verdant little islets and shores and hills in view, overgrown with swinging boughs of mangroves or giant euphorbias. In due time, he camps among the Caffres—learns their arts and speech—can spoor elephants or elands or buffaloes, and even win savage respect and affection. He makes experiments in bush-life, learns to steal along in soft leather *veld-shoes*, to avoid cracking boughs and rustling leaves, to mount and dismount at full speed, load and fire at a gallop after a four-mile ride, rattle over rocks and ruts with a loose rein, and, when he is flung, roll out of imminent reach of his pony "with the rapidity of a monkey." His mistakes of identity are curious. Occasionally he confounds an evening party of baboons "doing their hair," with their human relatives, the Hottentot ladies, or in the dark levels his piece at a lonely Caffre dignitary who is "getting up" his thoughts for a public meeting. Like African huntsmen in general, Capt. Drayson suffers from want of water. His "Totty" friends let him into a secret:—

"Well," said Kemp, "when I go into a country where there is not much water, I always take my baboon."—"You don't drink him, do you?"—"No, but I make him show me water."—"How do you do that?"—"In this way:—When water gets scarce, I give the Bavian none: if he does not seem thirsty, I rub a little salt on his tongue; I then take him out with a long string or chain. At first it was difficult to make him understand what was wanted, for he always wished to go back to the waggon. Now, however, he is well trained. When I get him out some distance, I let him go; he runs along a bit, scratches himself, shows his teeth at me, takes a smell up-wind, looks all round, picks up a bit of grass, smells or eats it, stands up for another sniff, canters on, and so on. Wherever the nearest water is, there he is sure to go." This anecdote was corroborated by others present.

His domestic relations with the Caffres appear to be encouraging. He wins the heart of the men by slaying wild bucks, and bringing down furtive crows which run off with the meat laid out to dry. The ladies, too, like the white man, and bring him milk. Take his opinion of them, and a sketch of Caffrian fashions:—

"The women can be handsome, although perhaps admiration for them is an *acquired taste*. Well, Peshuana (the girl's name) was the best looking of Inkau's wives, and was placed as head woman of Inkau's kraal; she did but little work,

and was highly dressed, in the extreme of the fashion, not in crinoline or embroidery, but in beads and brass. Round her head she had a broad band of light-blue and white beads; a pendent string of the latter hanging in a graceful curve over her eyelids, giving them the sleepy, indolent look assumed by so many of our fair sex. Round her neck in numbers, strings of beads were negligently hung, and a little apron of fringe about a foot long was fastened round her waist; this was neatly ornamented with beads of red, white, and blue; her wrists were also decorated with bracelets made of beads and brass, while her ankles were encircled with a fringe made from monkey's hair. This was the full-dress costume of Peshaua. To these adornments the most affable and agreeable manners were added, quite divested of that *hauteur* and assumption so often practised by acknowledged belles; she had a most graceful way of taking her snuff; and stuck through her ears were two very long mimosa thorns for the purpose of combing her woolly locks. I think all must agree in placing her on record as a most charming and divine nymph! She was, alas, another's! Twenty cows had been paid for her, and five men assailed, before she became the property of my gallant friend Inkau. It took at least a pint of gin before I could work him up to tell his story."

An old lady regards him favourably. Here is her portrait:—

"Her face was thin and wrinkled, while her whole body looked as though it were covered with a skin that had been originally intended for a very much larger person. She had also suffered from sickness, as was shown by the scars all over her body,—signs of the cupping and bleeding that had been performed on her by some Kaffir doctor, with an assagy in lieu of a lancet. Still she did not seem to be much displeased with herself,—a circumstance for which I can only account by the absence of looking-glasses in this village. I did not feel much inclined to move after my long walk this day, so I took a seat near the door of the hut, and watched the old lady turn my tobacco into snuff. She first cut it up into little bits with an assagy, and brought two large stones to the hut; into the lower stone, which had a well-worn hollow, she put all the bits of tobacco, and with the other, which was nearly circular, and about the size of an ostrich-egg, she commenced grinding the tobacco: it seemed very hard work, as she pressed heavily on the stone during the operation. After a time she added some water, which made the mess into a sort of paste, something like a child's dirt-pie. After a great deal of grinding and scraping, the composition began really to look like a snuff-powder. She then got a wooden spoon nearly full of white wood-ashes, and mixed them with the tobacco. More grinding seemed to amalgamate the two compositions, when she tried a pinch herself, and pronounced that it wanted drying in the sun, and would then be good. During the whole time that she was at work she was uttering disjointed remarks to me, and at length proposed, in the most shameless and barefaced manner, that I should marry her daughter. I requested to know which of the damsels then present was the proposed bride, and was shown a young lady about twelve years old, who had very much the appearance of a picked Cochinchina fowl. I concealed my laughter, and told the old lady that when this lass became taller, and very fat, I might then think more seriously of her proposition; but as at present I had not six cows (the required price) handy, I could not entertain the subject. The old lady told me she would get the skin and bone adorned with fat by the time I came on another visit; and, for all I know, this black charmer may be now waiting in disappointed plumpness. I stayed seven days at this kraal: after the third day I had no bread or biscuit, but merely roasted Indian corn and meat, with the *amasi* and *ubisi* (sour and sweet milk). I therefore felt the want of bread, butter, and a bed, and bidding my shooting companion farewell, I distributed beads and tobacco to the women and some lucifers to the men, and then took my departure. I should wish to testify to the manner in which I, a perfect stranger, unknown

by name or reputation to these savages, was treated during this visit. They were kind, civil, and really hospitable. It was pleasing to see a young Kaffir girl come each evening with a bowl of milk and some corn, and, putting them down quietly beside me, look with her wild black eyes into my face, and musically say, '*Az ko inkosi*' (Yours, chief)."

The author's 'scapes and fortunes—how he was treed by elephants, and how he fuddled the fish with an insane root,—those who like to consult his entertaining book may find amply detailed.

*Shelley and his Writings.* By Charles S. Middleton. 2 vols. (Newby.)

THE life of the same man may be written occasionally; and, supposing some few years to elapse, each "new book" will generally be read by the particular friends and particular enemies of the recorder and the recorded. There is variety in the new colour given to the well-known materials; and readers, not necessarily enthusiasts, will often be found, as pleasure-seekers go to dine at Richmond, where there is little novelty, to escape the greater want of novelty in dining at Bayswater.

Shelley has remained untouched for more than ten years,—nobody having disturbed the delicate flowers of rhetoric which Capt. Medwin scattered on the poet's tomb. The Captain's volumes, twin labours of love, proved the author to be as bad a poet as biographer. Shelley's part in the business appeared to be to furnish an attractive setting to protect the biographer's poetic gems. From this position of literary catspaw, of nurserymaid to a Phaeton-perambulator, of involuntary introducer of Capt. Medwin's verses, all who read those extraordinary volumes have wished to see Shelley removed. They have wished to see him enshrined in his own writings, and in the narrative and reflection of one who could tell gracefully the few incidents of a strange and romantic career, who could penetrate the obscurity which overshadows some of Shelley's poems, and who would be content to exercise excessive laudation, if he must exercise it, on the subject of his biography, and not on himself. Those who have addressed themselves to this task have found it harder than they had imagined; and what was sometimes intended to be a "big book" has shrunk into the dimensions of a review article. Thus more than one graceful composition has been given to the world; but aspiring worshippers of Shelley have been intimidated by the difficulties which others could not overcome. Moreover, it was known that Mrs. Shelley, the poet's widow, possessed papers supposed to be essential to the completeness of a life, but which she would never give up for that purpose.

Mr. Middleton approaches the subject with calmness. Conceiving the idea five years ago, he says, "it would be incorrect to say that I have been engaged upon it ever since; but from that period I have devoted the best energies of my mind to the accomplishment of this object. I have sought diligently for materials, and have lived as it were in almost perpetual communion with the poet." This, as far as we understand it, has been done by many men; but they have paused at obstacles which do not affright Mr. Middleton. The plain fact is, that the life of Shelley exists in several known works, and in the material which Mrs. Shelley retained. A part, therefore, is unattainable, and the remainder has only to be put together with as little "colourable resemblance" as may save it from a publisher's injunction. The papers in the *Athenæum*, by an "Old Etonian," the 'Shelley at Oxford' in the *New Monthly*, and Shelley's own letters blend into the best life

we appear likely to get. These are the foundation of the present volumes, with the addition of every scrap bearing Shelley's name, from Moore, Lady Blessington, De Quincey, Hamilton Rowan—of course, Medwin—and others. Moreover, Mr. Middleton gives for the first time a fragment on Prophecy, with a fac-simile of the MS., and a new letter,—both, we presume, above all suspicion. With criticisms on Shelley's works, an ordinary Life is made up; but the mark of an original book is missed. The life of Shelley might be almost a poem itself, almost in the poetical form. He does not appear to be so entirely of the earth as are most poets. He benefits the earth—the custom is reversed. His inner life may be gathered from his verse. He is autobiographic, sometimes in metaphor; in real flesh and blood in 'Eppisychidion,'—and sometimes, as in 'The Sensitive Plant,' so daringly metaphorical as to have escaped detection even by professed disciples. He is the "pard-like spirit, beautiful and swift—a love in desolation masked"—just as 'The Sensitive Plant' is a love dying in desolation when the sympathetic love, "that lady fair," that should attend it is no more. The actual external material, the incidents of Shelley's life, sometimes take the reader abruptly out of these ecstasies: the lark's nest is built upon the ground. Some passages are so prosaic as to be redeemed only by their ludicrous character. Shelley,

Whose simple friendship is a kind of fame to the few friends he has, can skim oyster-shells and slates across the surface of the Serpentine. Across the same classic waters he can pass hours sailing fleets of paper boats, manufactured with the fly-leaves of his *Æschylus*, a bank post bill for 50*l.*, and a sacred letter even, if a very sturdy Bath post seventy-four is required. A blue coat (with possible bright buttons—but our information is scanty) gives him exquisite delight. He is prostrate at the loss of a skirt: he is penetrated with gratitude and humiliation when he finds that the common sense of Hogg has been successfully directed towards the sartorial institution of "fine drawing." A somnambulist—a theoriser on dreams—drowned children rise to the surface of the Mediterranean to meet him. After hearing 'Christabel' read, a lovely lady with a glowing breast throws him into maniacal delirium—but nobody else catches the wave of the lady's feather in the looking-glass. He is found in a trance lying against the railings which now inclose the Great Globe of Mr. Wyld, M.P. The principle of Shelley's life is belief in love, and the universal capacity for the most ideal purity. He suffers: it is supposed to be a bad man because he does not believe in an orthodox dusky gentleman with a tail. His belief in God, and in the goodness of God, is not shaken by the large amount of evil he finds permitted to exist, and which he will not attribute to the unpleasant Prince. He simply thinks that what amount of "Devil" a man has in him, a man can rid himself of, if he will only set about it,—a system not unlike that which made Cromwell's men virtuous. But in Shelley's case there were spots which respectable eyes saw to be black. Two points led to the outcry against him. He believed that the Church ceremony of marriage ought not to be essential amongst men and women of purity and truth; that the ceremony must be unnecessary when, as he believed, the human principle is Goodness. That established, Marriage would not be required as a safeguard on either side, but would be considered an insult to both. This is, perhaps, the most graceful argument of those puritan politicians whose belief in lofty souls leads them to oppose vote by ballot; and perhaps when the kingdom



of Utopia is fairly established—when there may be no king—we may be able to live very comfortably without seeking protection in any laws save those which Providence has planted in the breast of every citizen. In the mean time, our ill-ventilated courts at Westminster have a utility beyond even the impulse they give to the artistic twisting of horsehair, and the settlement of colours, in which the rainbow takes no interest, in proving black to be white.

The diligent care of Mr. Middleton, leading him to Marlow, has been rewarded by the discovery of a 'Fragment on Prophecy,' now published for the first time. The handwriting is sufficiently reasonable proof of authenticity. It was in the possession of Mr. Maddocks, a resident at Marlow, and intimate with Shelley during his stay there. In its theology it differs materially from his other writings, and Mr. Middleton, from "internal evidence," places the period of its production at the time when 'St. Irvine' was composed, subsequently to 'The Necessity of Atheism' and Shelley's expulsion from Oxford. It concludes with a passage on the voice of God. Shelley says:—

"The sacred Scriptures announce no other means besides these, through which God reveals himself to man, none are therefore to be admitted into our conception of His nature; and although we distinctly apprehend that God may communicate immediately with the mind of man without the intervention of material means, yet that intellect must necessarily be of a nature more elevated and excellent than the intellect of man, which can perceive within itself anything not comprised under the original elements of human knowledge, whence I am induced to believe that no person ever arrived at so great an eminence above mankind except Christ, to whom the decrees of God, conducive to human salvation, were immediately revealed, without either words or visions, God manifesting himself, through the mind of Christ to the Apostles as formerly to Moses through the mediation of an aerial voice. Therefore the voice of Christ, like that which Moses heard, may be called the voice of God; and thus it may be said that the wisdom of God, that is superhuman wisdom, assumed human nature in Christ, and that Christ was the way of salvation. But I must warn the reader that I here avoid the consideration of certain doctrines, established by some churches, concerning Christ, which, utterly unable to comprehend, I neither affirm nor deny. 'That which I have affirmed,' he continues, 'I infer from Scripture, for it is nowhere stated that God appeared or spoke to Christ, but that God revealed himself through Christ, to the Apostles, and that he was the way of salvation: and, lastly, that the old law was immediately delivered through an angel, and not by God himself. Therefore, if God spoke to Moses face to face, as one man with his friend (that is through the intermediation of two bodies), Christ communicated with God mind with mind. 'We may assume, therefore,' he concludes, 'with the exception of Christ, none ever apprehended the revelations of God, without the assistance of the imagination, that is, of words or forms imagined forth in the mind, and that, therefore, as shall be shown more clearly in the following chapter, the qualification to prophecy is rather a more vivid imagination than a profounder understanding than other men.'"

This cannot be held to displace subsequent writings which deviate from it; but it is valuable for its analysis and apparent truth, as an avowal of the author's opinions. 'The Necessity of Atheism' may fairly be regarded rather as a piece of schoolboy wilfulness, in the delight of placing orthodox logicians in a dilemma, than as the deliberate expression of a man's matured scepticism. But such distinctions were too delicate for the early years of the nineteenth century, and as Shelley was never at pains to deny even if he could,—and as, in derision, he wrote "Atheist" after his name, as Burns seriously wrote "Poet,"—he

had to bear whatever harshness the world chose to inflict. That there was no want of the spirit of harshness is evident from the fact that when Shelley married Mary Godwin—an event which did not take place with precipitate haste in their connexion—he was upbraided as an apostate. This atrocious means of wounding, made at the time, was revived a few years since by the Rev. Erskine Neale, in his work, 'The Closing Scene.' Shelley's own vindication of the step must surely be considered honourable. He says:—

"I abhor seduction as much as I adore love, and if I have conformed to the uses of the world on the score of matrimony, it is that disgrace always attaches to the weaker side."

It would be idle to retrace here the moral character of Shelley. As it is told in flashes of Mrs. Shelley's notes, and scattered throughout Mr. Middleton's volumes, so will it be generally believed by all earnest students, who, however, in the case of Shelley are too apt to become enthusiasts. Admiration of 'Alastor dreamy eyed' knows no degrees of comparison. The acknowledgment of his errors, which is always made with respect, is invariably in the tone of the couplet quoted by Mr. Middleton in conclusion.—

One simple line will all his errors tell—  
He felt too deeply, and he meant too well.

As a reward for numbering only "three friends, perhaps five," when living, friends cluster round the grave of the dead with the profusion of wild pansies. His great genius, his sorrow, his early and poetic death, his classic funeral pyre on the shores of the Mediterranean, all these ensure for Shelley a certain reign in every youthful heart; and even when middle age and sobriety come, the feelings that flee are regretted, as Shelley himself regretted the vanishing of that youthful purity and innocence which he had almost deified throughout his short existence. The stanzas commencing 'Swifter far,' with its aspirations for pansies, and lines 'On a Faded Violet,' have deep significance. His literary merits are blended with his character, and similarly gain increasing admiration. Mr. Middleton has become possessed of a copy of 'Queen Mab' revised and altered throughout by the author. This, he tells us, will shortly be given to the world,—in the mean time favouring the public with some specimens which we reproduce. Mr. Middleton does not approve the alteration in the first passage.—

"In the opening of the poem, which stands at present—

How wonderful is Death,  
Death and his brother Sleep!  
One, pale as yonder waning moon,  
With lips of lurid blue:  
The other, rosy as the morn  
When, thronged on ocean's wave,  
It blushes o'er the world;  
Yet both so passing wonderful:  
he has altered to—  
How wonderful is Death,  
Death and his brother Sleep!  
One, pale as yonder veen and horned moon,  
With lips of lurid blue;  
The other, glowing like the vital day  
When, thronged on ocean's wave,  
It blushes o'er the world;  
Yet both so strange and wonderful.

Most of these revisions, however, exhibit the refinement of taste with which Shelley even at this early period reviewed his earlier labours. The passage at page 3, which stands—

Hark! whence that rushing sound?  
'Tis like the wondrous strain that sweeps  
That round a lonely ruin swells,  
Which, wandering on the echoing shore,  
The enthusiast hears at evening:

is altered to—

Hark! whence that rushing sound!  
'Tis like the wondrous strain that sweeps  
Around a lonely ruin  
When west winds sigh and evening's waves respond  
In whispers from the shore.

At page 12, the lines—

The magic car moved on;  
From the celestial pinions

The atmosphere in flaming sparkles flew,  
And where the burning wheels  
Edged above the mountain's loftiest peak,  
Was traced a line of lightning.  
Now it flew far above a rock,  
The utmost verge of earth,  
The rival of the Andes, whose dark brow  
Lowered o'er the silver sea;

is altered to—

The magic car moved on;  
From the celestial pinions  
The atmosphere in flaming sparkles flew,  
And where the burning wheels  
Edged above the mountain's loftiest peak,  
Was traced a line of lightning.  
Now far above a rock the utmost verge  
Of the wide earth it flew,  
The rival of the Andes, whose dark brow  
Frowned o'er the silver sea.

Again—

Far, far below the chariot's path,  
Calm as a slumbering babe,  
Tremendous ocean lay.  
The mirror of its stillness showed  
The pale and waning stars,  
The chariot's fiery track,  
And the grey light of morn  
Tinging those fleecy clouds  
That canopied the dawn;

is altered to—

Far, far below the chariot's stormy path,  
Calm as a slumbering babe,  
Tremendous ocean lay,  
Its broad and silent mirror gave to view  
The pale and waning stars,  
The chariot's fiery track,  
And the grey light of morn  
Tinging those fleecy clouds  
That cradled in their folds the infant dawn."

Some of these revisions are curious: they are in language, scarcely in thought; and, whilst they are more melodious, and render the poem more varied in structure, they have the effect of destroying the original principle—simplicity. These revisions, and the chapter on Prophecy, are the only new portions of the book. But Mr. Middleton has done good service. He has carefully sifted the sources of information we have mentioned, has made some slight additions, and arranged his materials in proper order and in graceful language, which, perhaps, is better testimony to his love of the task than of his capacity for it. He has studied Shelley with attention, and in his critical pages only breaks down once in confessing that the 'Revolt of Islam' is rather obscure. But there is a certain tendency to reproduction which will disappoint readers in any way familiar with the subject. Certain passages of Moore's 'Life of Byron,' and most of Shelley's 'Letters from Abroad,' are imported wholesale. The letters given in Capt. Medwin's book are used in narrative, likewise the Shelley at Eton, and Mr. Hogg's papers. It is the first time that the mass of scattered information has been collected, and the ground is therefore cleared for the new generation of readers. There are some omissions of little touches highly characteristic of Shelley. For instance, when nearly wrecked on Lake Leman, he seated himself on a locker, clasping the iron handles on either side, in the hope of sinking more easily. There is scarcely a mention of his extraordinary passion for eating bread. He almost lived on bread, eating it all day long, taking a loaf more regularly than his hat when going to walk, and often purchasing another on his way. After a morning's work in his study there would be a fairy ring of bread crumbs around him. This is important, because it has been suspected that these strange propensities in eating must have brought on, or assisted, that mysterious disease which caused him so much suffering.

Mr. Middleton would do well to study precision in another biography. It is very difficult to get a date out of him at all, and when we have got one we do not always feel safe. Respecting Shelley's stay at Eton there is a discrepancy. The writer amusingly says, "According to Medwin's loose narrative" he remained there about four years; but the first that we hear of his being there at all is in 1807, and he appears



to have left towards the close of 1809. Such points may be unimportant; but scrupulous exactness should be demanded from a biographer, if it be possible, and this was not a difficult point to determine. Mr. Middleton says he does not know if Shelley's pamphlet was called the 'Necessity of Atheism.' Probably he has not seen the pamphlet, but it has always gone by that name unquestioned; and Southey, in 1812, —not long after it was issued—mentions it by that name as having been sent to Coplestone. Of a certain "calumny" which beset Shelley at Pisa, we are only told that "its exact nature does not transpire." The language occasionally betrays carelessness. We hear of "objectionable lines" being omitted,—that Shelley "was informed that he adored was wedded to another,"—that he "haunted the charm of landscape," &c.,—and that the lines to F. G. are in sorrowful remembrance of Harriette Grove. He does not state, what is very probable, that F. G. is a careless misprint.

We part from the volumes in all kindness, overlooking their unnecessary diffuseness for the sake of their interesting subject, and lamenting that unavoidable circumstances will not admit, at present, of their being made perfect. They revive memories of a poetic time, and of friendships grown classic. The ancients clipped their hair over the dead, the moderns tar and feather the living; but Shelley and his friends were honourable exceptions—a "nest of singing birds," where Discord never marred the harmonious concert.

#### MINOR MINSTRELS.

*The Poetical Works of Robert Story.* (Longman & Co.)—A collection of poems by Mr. Story has interest just now, when so many poems are put forth, and such opposite opinions are asserted. The followers of Landor, Browning, and Tennyson would at once denounce Mr. Story—but we fancy that Landor, Browning, and Tennyson themselves would see something in him to admire. Poets are not always irritable to poets, but their followers affect the hostility of a clanship. At the age of sixty-two Mr. Story collects the labours of his literary life—his poems covering a period of forty years—from 1816 to 1857—commencing when Byron had only begun to assert himself, before Keats had published, and when Shelley was writing sternly under blighting miscomprehension and calumny: when Wordsworth and Coleridge had few readers, and when it was perversely held that poetry should be modelled on something that had gone before. The varied reputations made in forty years never seduced Mr. Story from the path he originally chose. Beginning life as a Northumberland herd-boy, he was "literally charmed" by Dr. Watts; but, springing from so slight a hillock of inspiration, he dashed into a style resembling the minor flights of Burns, then, as now, most keenly loved and appreciated amongst an otherwise unread Northern peasantry. His poems are dated, and usually have some two or three lines of historical gossip which give interest because clearly carrying truth. The first poems are all love—"Mary R—" "To the same," "To the same," by the dozen; when other ladies supplant Mary, precisely as we find in Burns. In 1823 Mr. Story wrote with a grand simplicity of construction, idea, and sequence—of which we furnish a fair specimen:—

In May's expansive ether  
Floats many a downy cloud—  
Some white and pure as silver,  
Some edged and streaked w' gowd.  
I care na for the gorgeous sight,  
Though fair as sight may be;  
My bonnie Craven lassie  
Is the dearest sight to me!

—In later years Mr. Story necessarily changes, and devotes his energies to songs of peace and war. Thus, 1853:—

We rear no war-defying flag,  
Though armed for battle still;  
The feeble, if he like, may brag—  
The powerful never will.

The flag we rear in every breeze,  
Float where it may, or when,  
Waves forth a signal o'er the seas  
Of—"Peace, Good-will to men!"

—In the following year the note changes:—

Bring out the old War-flag! Long, now, it has lain,  
Its folds—rich with glory—all piously furled;  
And the hope of our heart was, that never again  
Should we see it float forth in the wars of the world.  
For still we remembered the blood, and the tears,  
Both real—for sight, not imagined—for song,  
That dimmed e'en its triumphs through many dark years,  
When it waved in the battles of Right against Wrong!

—We have shown the elements of Mr. Story's volume. As a writer of songs following in the wake of Burns, Campbell, and Allan Cunningham, he has been successful: his songs have for years been sung in "domestic circles" and at political gatherings. But they are of a past age, and—for a period at least—cannot hope to contend with 'A Soul's Agonies.' After a time readers may be glad to return to rustic simplicity, and clear their souls with verse fresh from the mountain and the moor. Mr. Story will then take his turn.

*The Travels of Prince Legion, and other Poems.* By John Le Gay Brereton. (Longman & Co.) —'Prince Legion' is an allegory told something after the manner of Tennyson's 'Day Dream.' He is a kind of fairy prince, who inhabits that realm of golden dreams in the minds of men, which stretches from the golden age that has been to the golden age that is to be. In this guise is imaged the kingly soul that comes into the world as one of the workers for that golden age—commonly called Utopia—full of high thought and grand aspiration, to strive, and suffer, and sorrow, and beat out its strength on the very shore of Reality—its imagined landing-place,—most likely to fall back at length worn out with effort, not with use; and whose high throne, when won, is not of this world. There is something fairylike in the telling of the tale and in the gay grace of the music. In fact, the writer errs in treating his subject too lightly. Else the Poem is pleasantly written, and may be read without weariness by any one wishing to know more of "the Travels of Prince Legion" than is revealed in the following lines, where the Prince meets the bride of his love, whose life has passed in a pleasant dream of his coming:—

What mystical science is here?  
What stillness of leaf and of flower,  
Like the listening quiet of woods and moors  
Before the rushing shower?  
Hiss! hiss!  
The air with a gentle motion is stirred:  
Dumb with amaze a Lady stands,  
Dumb with amaze, and a strange delight.  
That Lady, wandering lone, had heard  
And followed what seemed the song of a bird,  
The marvellous song of a beautiful bird:  
The bird she had followed from tree to tree,  
And lo, the Prince, that for many a night  
Had haunted her dreams, before her stands,  
In his own real majesty!  
A soft breeze stole thro' the fragrant wood,  
And woke the bee in the lily flower,  
And lifted the broad leaves of the vine,  
And the jasmine wreath at the door of the bower:  
The crocus, thro' the moss and the grass,  
Broke into a crimson fire,  
The grapes overhead blushed a deeper red,  
And the rosebuds burst with desire;  
And far thro' the sounding wood was heard  
The chorus of every singing bird.

—The lesser poems have a vein of quiet thought, and now and then manifest a real lyrical faculty. For instance:—

Sunlight and starlight come and go,  
One sad, sad dream to me;  
Spring is quickening under the snow,  
All as it used to be!  
But the grass may wave,  
Or the storm may rave,  
In the quiet grave 'tis the same to thee.

—Also, in this little bit of true-love philosophy:—  
Little world of great men, great world of small,  
Seek ye Life's jewel! the dust is in your e'e:  
Name and power and riches, the dell tak' em all,  
Poet's crown or victor's, what are these to me!  
I love my Love, and my Love loves me!

—Nor do we catch a Minor Minstrel every week who can sing a song like this, called 'Spirit Voyaging,' which possesses something more than a smooth flow and a sparkling surface.—  
The soft wind bloweth, the blithe stream floweth  
To paradisaal air:  
Where are we going? there's no knowing,  
And who amongst us cares?  
Then row! brothers, row! for merrily, ho!  
The wild birds sing and the soft winds blow.

The soul that is wary the land of fairy

Never, never may find;  
But the stream grows dark, and the black wood stark,  
And shrill the icy wind.  
Then row! brothers, row! for brighter grow  
The woods and the flowery banks as we go.

O, fragrant the showers of leaves and of flowers  
That greet us passing along!  
While under the wave, each starry cave  
Sends up its fairy song;  
And lo! brothers, lo! more rosily glow  
The sky above and the plain below.

*The Australian Sacred Lyre.* By James Sinclair. (Melbourne.)—We have heard of a Scotsman who was accustomed to say that he was a modest man himself, but though he said it who should not say it, he never saw the thing he could not do. The author of the 'Australian Lyre'—for sacred lyre it is not, unless the word is wrongly spelt—furnishes a parallel diffidence. He tells us that this little book "requires no long flourish of trumpets to usher in the simple and original heart-felt effusions of his brain on the present occasion, further than to state that he particularly recommends them to the most learned professors of every grade in Australia, and would remind them that, previous to condemning the merits of this little publication, they should discover and point out something superior, that has emanated from the Colony of Victoria, or publish something that will eclipse their most humble servant, James Sinclair."—A modest self-assurance! The most original thing in these pages is the following couplet:—

Oh, the diggings, the golden diggings,  
To many have they given wiggings.

—We think it would puzzle other professors besides those of "every grade in Australia" to publish anything that could eclipse that; and if the author of 'The Australian Sacred Lyre' does not deserve a "wiggings" also, then we attach different meanings to the word.

#### NEW NOVELS.

*Adèle: a Tale.* By Julia Kavanagh. 3 vols. (Hurst & Blackett.)—'Adèle' is the best work we have read by Miss Kavanagh; it is a charming novel, full of delicate character-painting. The workmanship is good throughout, and the interest kindled in the first chapter burns brightly to the close. Mrs. Osborne, the step-mother, with her blue eyes and fair, handsome, false face, is like a white cat, though not benevolent like the adorable White Cat, that heroine of nursery history, but a false, cat-like human being; the selfish sisters are well contrasted. The Capitaine Joseph, with his straw-coloured moustache, is a capital sketch of a vain, good-hearted, military Frenchman of a certain age, but not yet past the pretension to be thought charming; Jeannette, the old servant, with her old stories all about the honour of the family and her old admirer, who still looks upon her as the "pretty girl of Courcelles," as she had been called fifty years before, are both finished like Dutch miniatures. Adèle, with her child's ways and woman's heart, is as fascinating and wilful a little piece of feminine imperfection as ever blessed the eyes or plagued the heart of a lover. Mr. Osborne, the husband, is the best drawn character in the book and the most thoroughly sustained. There are subtle traits of human nature and knowledge of the more complex elements of character which mark the progress of Miss Kavanagh in character-painting. Mr. Osborne, as a delicately-drawn, well-manipulated character, may take a place beside the best; it is worked from within outwards,—his acts are the natural result of his motives and emotions,—he is not painted with spasmodic epithets, but quietly and carefully worked up; the result is a real, life-like human being of flesh and blood, rather better and more forbearing than one could hope to find in the dusty turmoil of life, but not an unreasonably flattered likeness of human nature in a possible aspect. After all this well-deserved praise comes the drawback—which is, the very remarkable lack of common sense: to this even the interest with which we read the book cannot blind us. Mr. Osborne is represented as being perfectly well aware that his step-mother, his half-sisters, and his half-brother are one and all treacherous and malicious; he knows that they hate him, that they hate his

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wife and make her life wretched, and make no end of mistrust and mischief betwixt himself and her; he knows them to be altogether bad and worthless, and yet he is represented as continuing to keep them under his roof; he impoverishes himself to give them an independence, only for the sake of being obliged, when almost too late, to do what the commonest instinct of good sense would have induced him to do at first, viz., send them away to live elsewhere. This striving with superhuman patience "to make the crooked straight" is not wisdom but weakness, exaggerated to look like strength; it is false heroism and false morality, which is none the less false that it is an imitation of something good: and that which is false is false, no matter under what pretence it is put forth, and must not be accepted or set forth to be admired as true. Moreover, the doubts and misunderstandings betwixt Adèle and her husband are prolonged and complicated beyond all patience,—no rational beings with a sincere attachment to each other could go on under the same roof in a course of mistakes so painful and so ingenious. Cobwebs can only linger where there is sloth or negligence, and such diligent heart-searchings as went on in both parties would soon have swept all flimsy fantastic misconstructions aside. No mistake can long exist in an atmosphere of "truth and soberness"; self-torment is a weed that flourishes only where there is too great abundance of leisure and a dearth of all the real work of life—a state of things happily exceptional, not normal, and therefore to be set forth only as an aspect of the "sorrows of Werter." In conclusion, however, we congratulate Miss Kavanagh upon her latest production.

*Charmione: a Tale of the Great Athenian Revolution.* By E. A. Leatham, M.A. 2 vols. (Bradbury & Evans.)—In 'Charmione' there is nothing which may not be far better obtained from a classical dictionary. The author has got his history from Mr. Grote, his scenery from Dr. Wordsworth, his antiquities in general from Dr. Smith,—he has mixed all up in an off-hand and dashing style, and concocted this surprising romance. The story is supposed to begin with the Death of Pericles, and to end with the destruction of the Thirty Tyrants,—and in the interval the author crams what he has read about Athens, the Parthenon, the Dionysia, the Panathenæa, gymnastics, markets, slaves, doctors, and "Athenian gamins, who trip up solemn Asiatics." Mr. Leatham's doctors have arduous occupation. There is Euthydicus—"he shaved, he blistered, he excoriated. He offered a whole ménagerie to the god of healing—all in vain." Pericles, the hero, son of Pericles the Great, who swoons and dies away romantically in the first chapter, must and can only be recovered by means of Charmione, the heroine. So the novel requires. Charmione must be carried off, not by her aunt, a very proper Athenian matron, but by a saucy Lacedæmonian soldier, whom her lover must vanquish; and having done the deed, Pericles must go mad, the doctor be called in, as above, and Charmione give rise to a very pretty scene. If the reader can fancy "that savage union of boxing, wrestling, thumping, kicking and strangling, which they call pancration"—then "a handicap of philosophy," with Plato eaves-dropping and a Panathenæan pean in this style—

Then, comrades, let us sing,  
The wingless one.  
Yes, comrades, let us sing,  
That famous noon of spring,  
When the might of Persia's king  
Was undone,

he will not have an inaccurate idea of the classical amusement there is to be obtained from 'Charmione.'

*The Year Nine: a Tale of the Tyrol.* By the Author of 'Mary Powell.' (Virtue & Co.)—The author of 'Mary Powell' has the gift of life-like narrative—a gentle, unstrained power of telling her story in a quiet, attractive form. Her quietness is her charm. 'The Year Nine' is an interesting account of the Tyrolean peasant war, and of Hofer, the William Tell of the Tyrol. It is done in a business-like manner; but the authoress of 'Mary Powell' does her work too mechanically, by square and rule, to give rise to any fears

that the number of her works will exhaust her facility. If her work gave her more trouble, her books would be at once better and worse. At present, they have all the exactness and regularity of work done by machinery as distinguished from work done by hand.

*The Plant Hunters; or, Adventures among the Himalaya Mountains.* By Capt. Mayne Reid. (Brown & Co.)—Certainly children and young people of the present day are to be envied! For their elders, dull, unnatural novels are written in abundance; but for the juniors, there are charming stories—books of adventure to take away the breath, and to be read without a line of skipping. 'The Plant Hunters' is one of the best books of its kind. It is the adventures of a couple of German botanists and their faithful Hindû attendants amongst the Himalaya Mountains in search of rare plants. The perils, and escapes, and contrivances are wonderful. They are lost for days in a gigantic cave, where daylight has never penetrated,—their torches have become extinguished, and they are in the intensest darkness, to which an ordinary night would be almost noonday. How they fare, and how they at last find their way out, we will not tell,—but Capt. Mayne Reid might have told us how they got out of the Valley which had no accessible outlet. It is cruel to leave us in ignorance, and we cannot forgive him.

*Ungava: a Tale of the Esquimaux.* By Robert Michael Ballantyne. With Illustrations by the Author. (Nelson & Sons.)—This is a fascinating book of adventure. A party of the Hudson Bay Fur Company's traders are sent to make a settlement at Ungava, in the far north of the Esquimaux. The dangers and difficulties are told with great spirit, and have a life and truth which commend them to the reader; the romantic element is not wanting in the persons of Eva, her mother, and Frank Morton. We cannot share Eva's love of the Esquimaux baby, but some of the Esquimaux are made interesting, and the episode of Maximus and his wife is charming. 'Ungava' will be a boon to those who are looking distractedly for a suitable book to present to some deserving young friend.

#### OUR LIBRARY TABLE.

*James Montgomery: a Memoir, Political and Poetical.* By J. W. King. (Partridge.)—When we reviewed that heavy affliction the voluminous, and not luminous, attempt at the biography of James Montgomery, by a couple of insufficient, dull and pretentious authors, we suggested that a 'Life' in one volume would be more popular than in one of six or eight. But then we meant a good life. We have here the one volume, and it is certainly preferable to the huge work awaiting the trunk-makers. This volume, however, is only a gigantic article on the political and poetical character of the patriot and poet,—and it is as much too long for an article as the former 'Life' of Montgomery was for a biography. There is much stuff in it, nevertheless,—and had the author only understood the difficult art of condensation, he might have produced a work that would have been something more than temporarily popular, which is the utmost success we can fancy this volume will obtain, even among the warmest admirers of the Sheffield bard.

*Malvern, as I found it.* By Timothy Pounce, Esq. (Blackwood.)—Guide-books used to belong to the driest department of literature, and were not always correct in their details, nor very useful in their suggestions. By rendering them light to read many of them have gained also in faithfulness of detail and in utility of object. It is easy, however, to go too far, and nothing can be worse than an over-comic guide-book. Mr. Pounce occasionally offends in this direction.

*Memoirs of the Geological Survey of India.* Vol. I. Part I. (Calcutta, Thacker & Co.)—At the present time these Memoirs will be read with only secondary interest. But we hope the time is coming when, the mutiny suppressed and quiet times come again, this work and works like this will be studied with more diligence than ever. If we are to hold India it must be by the development of its vast internal resources. These may be

made not only a source of untold wealth to ourselves, but a means of claiming and securing the gratitude of the millions of inhabitants of that country. We need not stay to condemn the past; the future is before us, and what that future ought to be such works as the present point out in language too plain to be misunderstood. In the present volume detailed information is given on the existence of coal, iron, and gold in certain districts of India. It appears that it is only necessary that the ordinary investment of capital should be made in order to render these invaluable materials of civilization available for the use of man. The very production of these reports shows that the East India Company is alive to what must constitute their future activity in India; and it is most earnestly to be hoped that amidst the scramble for place and power which will take place on the military re-occupation of the country, the development of its material resources will not be forgotten.

*The Burial Acts: a complete Compilation of the Acts of Parliament which have passed the Legislature from 1852 to 1857; with an elaborate Analysis of the whole; explanatory Notes and copious Index.* By Charles Green. (Mitchener.)—"There is some soul of goodness in things evil,"—so our patchwork legislation gives useful occupation to a host of analysers, annotators, and manufacturers of Indexes. In about seven years, our prolific Parliament has presented us with no less than seven Acts upon the above subject, six of which still survive. First, under the pressure of that great sanitary reformer the cholera, was passed the 13 & 14 Vict. c. 52. This Act depended chiefly for its operation upon the General Board of Health; and it was soon found that, like some other elaborate pieces of machinery, it would not go. Then came the 15 & 16 Vict. c. 85, which repealed the former Act, and substituted Local Burial Boards for the Board of Health. The error of making these Boards too large, which was so painfully apparent in the Local Management Act, was avoided in this case; so with a little patching this Act has worked pretty well. Two statutes were found necessary to extend the principle of the above-mentioned Acts to places beyond the limits of the metropolis; and all three statutes were amended by the 18 & 19 Vict. c. 128. Besides the above Acts, a statute was made in 1855, relating to the burial of the poor; and, lastly, an Act was passed in the session of 1857. This was principally made necessary by the scruples of a certain Bishop as to the nature of the fortifications which were necessary to protect the dust of the orthodox from any trespass by the inferior dust deposited in the unconsecrated part of the cemetery. The Act provides, amongst other things, that if the Bishop of the diocese refuse to consecrate a portion of a cemetery duly traced off by boundary-stones, the Archbishop shall licence it for burials. Thus, the Bishop may still play about upon his hobby-horse; but a kicking-strap is put upon that noble animal, so that it can do no mischief to the public. The above statement shows that enough legislation has taken place to render a collection of the statutes useful; and all who are acquainted with the arrangement and style of composition of our statutes, will readily believe that an analysis and Index are not superfluous. The Author has executed his task with care and ability.

*A Woman's Thoughts about Women.* By the Author of 'John Halifax, Gentleman.' (Hurst & Blackett.)—These "Thoughts" are mild and good and humane—sensible, too, but verging on commonplace. They are obvious, and for the sake of women in general we hope that most of them are capable of thinking them for themselves. This, in itself, is praise of the book, for they are "thoughts" we would wish women to think: they are much more to the purpose than the treatises upon the Women of England and the Daughters of England which were fashionable some years ago,—and these thoughts mark the progress of opinion and indicate a higher tone of character and a juster estimate of women's position.

*The Black Baronet; or, the Chronicles of Ballytrain.* By William Carleton. (Dublin, Duffy.)—must figure among reprints, though its author tells







all quarters of the globe during the last eighteen years, and chiefly by subaltern officers in the Royal Army and Navy, and sometimes even by non-commissioned and warrant officers of both services. These observers worked for the pay of their rank; in many cases performing also, at the same time, the ordinary duties of their profession, and their results have been published in the *Philosophical Transactions* at the sole expense of the Royal Society. With regard to their proposed 'Route-Book,' the Messrs. Schlagintweit never were in Burmah, and only touched on the borders of Turkistan. That their three years' scamper from Tibet to Assam, and from Madras to Nepal, should enable them to construct a map of all India and Central Asia,—determine new lines of roads, military, commercial, and political,—fix new hill-sites, sanitary and colonial,—open up new agricultural districts and resources, temperate and tropical,—develop new mines, lodes and seams of coal, iron, and other ores,—and, finally, illustrate the botanical geography of India in "all its details," is the grossest imposture that has ever been laid before any Board or dignified with the name of science. The pretensions of the Messrs. Schlagintweit's science may be judged by their own showing in this document.

We most sincerely hope—and indeed cannot doubt—that the Messrs. Schlagintweit will be forthwith ordered to return their collections to the country to which they belong; that no steps whatever will be taken by our Government towards publishing them or the maps until they have been inspected and reported on by competent scientific Englishmen; and not until justice shall have been done to the similar and better observations and collections made by some of the illustrious men whose names we have mentioned.

## ARTISTIC COPYRIGHT.

A report, prepared at the request of the Committee appointed by the Society of Arts, to consider the legal bearing of the artistic copyright question, drawn up by Mr. D. Robertson Blaine, contains information which will be acceptable to many of our readers. We need offer no apology for transferring the principal paragraphs of this Report to our columns.

## I. As to the Common Law right.

By the common law of England no copyright or protection exists in favour of works of Art, except to this limited extent, namely, that while they remain unpublished, without the consent of the artist or owner, no one can lawfully publish them without such consent. This principle has become established by analogy with a long series of decisions, chiefly as to literary productions. Thus, where Her Majesty the Queen and the Prince Consort had made several etchings, and impressions thereof were taken for their private use, and not for publication; impressions of these etchings having been obtained by surreptitious means, and the parties in possession thereof being about to publish the same, the Court of Chancery, upon a bill filed by the Prince, restrained the defendants from publishing the etchings, or any catalogue thereof. The Lord Chancellor, Lord Cottenham, upon that occasion, said:—"The property in an author or composer of any work, whether of literature, art, or science, such work being unpublished, and kept for his private use or pleasure, cannot be disputed after the many decisions in which that proposition has been affirmed or assumed." His Lordship at the same time held that the exclusive right of the author in unpublished works depends entirely on the common law right of property therein. In a more recent case, decided in the House of Lords, upon a question of musical copyright, Lord St. Leonards also said:—"The common law does give a man who has composed a work a right to that composition, just as he has a right to any other part of his personal property; but the question of the right of excluding all the world from copying, and of himself claiming the exclusive right of ever copying his own composition after he has published it to the world, is a totally different thing." His Lordship also held that no common-law right exists after publication. It was formerly held by Lord Mans-

field, and other eminent Judges, that the authors of literary works had, by the common law, a copyright in their works after publication, and, consequently, that such copyright was perpetual; but that doctrine was long since overruled by the House of Lords, in the celebrated case of *Donaldson v. Beckett*. The result is that the common law affords artists no protection whatever against the piracy of their works after the publication thereof by public exhibition, and that they are consequently dependent, for the very slender and imperfect protection they do enjoy for any copyright in such works, upon

## II. The Statute Laws of Artistic Copyright.

These laws may be classed in the following divisions:—1. The Engraving Copyright Acts.—2. The Sculpture Copyright Acts.—3. The British International Copyright Acts.—4. The Conventions and Orders in Council founded thereon. The British Engraving Copyright Acts are:—1. The 8 Geo. 2. c. 13, 1735.—2. The 7 Geo. 3. c. 38, 1767.—3. The 17 Geo. 3. c. 57, 1777.—4. The 6 & 7 Will. 4. c. 59, 1836.—5. The 15 Vict. c. 12, s. 14, 1852.

The chief defects of these Engraving Copyright Acts are,—I. That they give artists no copyright in their pictures, as such, but only for the purposes of engraving.—II. They afford no protection to the purchasers of original pictures against the piracy thereof.—III. They afford the public no protection against the purchase of spurious pictures, and thus operate as an encouragement to the grossest acts of fraud.—IV. That architects are quite unprotected in respect of their published designs, unless engraved before publication.—V. That the new art of Photography is also entirely unprotected as respects copyright.—VI. That the existing Acts only extend to Great Britain and Ireland.—VII. That the term of twenty-eight years' copyright is insufficient.—VIII. The expense attendant upon the assignment of copyright by deed.—IX. And the expense attendant upon proceedings for the protection of copyrights.

I. That the existing Acts give artists no copyright in pictures, as such, but only for the purpose of engraving, will be fully understood when it is seen that, according to Hogarth's Act, a picture is only treated as a design for the purpose of engraving from. Both for fame and profit, Hogarth appears to have relied upon his original art, rather than that of a painter; it was his engravings that were pirated, and his Act was, therefore, framed to meet the requirements of his own case, and those of other artists similarly placed. Some of the chief mischiefs to which this state of the law exposes an artist are as follow:—1. After he has sold his picture he has no means of preventing its piracy, either as a picture, or for the purposes of engraving, excepting as between himself and the person to whom he has sold it. Contracts are often made by artists with the purchasers of their pictures, by which contracts the engraving copyright is secured to the artist. Such contracts are constantly avoided by the purchaser selling the picture to a third person without notice of the artist's contract as to the copyright. He is thus defrauded of his property, and his fame as an artist is exposed to serious injury.—2. Unless a picture be engraved, and the impressions published as Hogarth's Act directs, before such picture be publicly exhibited, no copyright can, in my opinion, be acquired even in the design of the picture for the purposes of engraving; it is for ever lost to the artist.—3. And by depriving an artist of any copyright in the design of his work, unless it be thus engraved before exhibition, he is denied of an inducement to devote himself to those higher classes of pictures which require the greatest amount of thought and time in their composition; the best interests of Art are thus damaged.

II. The fact of the Engraving Acts affording no protection against the piracy of pictures is a mischief which affects the purchaser as well as the artist. Much of the conventional value of a picture depends upon its being unique. If protected against piracy, purchasers of pictures would have a further inducement given them to add to their collections, and they would buy with a confidence which is now impossible.

III. These Acts likewise afford the public no protection against the purchase of spurious works, and thus afford direct encouragement to the grossest acts of fraud. This Committee will doubtless be furnished with numerous instances of those frauds which have long been so extensively practised upon artists and the public in respect to pictures. In the mean time, I will only mention the recent decision of *The Queen v. Cross*. In that case a picture had been painted by Mr. Linnell, who signed and sold it for 180*l*. The prisoner was a picture-dealer, and was indicted for fraudulently selling a copy of Linnell's picture as and for the genuine picture which he had painted. Mr. Linnell's name was likewise painted on such copy, which the prisoner sold for 130*l*. The indictment contained three counts: the first charged the prisoner with obtaining money under false pretences, but upon this count he was acquitted; the second count charged him with a cheat at common law, by means of writing Linnell's name upon the copy; and the third count charged the prisoner with a cheat by way of forgery of Linnell's name upon the copy. Upon these last two counts the prisoner was convicted; but his counsel objecting that these counts disclosed no indictable offence at common law, the judgment was resited in order that the opinion of the Criminal Court of Appeal might be taken upon the objection so raised on the part of the prisoner. The case was afterwards argued before five Judges, who formed such Court of Appeal, and they unanimously held that the conviction of the prisoner was *wrong*; that there was no forgery; and that "a forgery must be of some document or writing, and Linnell's name in this case must be looked at merely as in the nature of an arbitrary mark made by the master to identify his own work." As to the second count of the indictment the Court held that the conviction could not be sustained, because it did not sufficiently show that the prisoner sold the copy by means of Linnell's signature being forged upon it. The consequences of this decision as respects the interests of artists, of the purchasers of works of Art, and the public morality, are too apparent to need any comment.

IV. Architects are entirely unprotected, in respect of their published designs, unless they engrave or lithograph, and publish them as Hogarth's Act directs; in which event it would be an act of piracy to copy them for publication without the consent of the proprietor of the copyright.

V. The new art of photography is likewise entirely unprotected as respects copyright. Whatever may be the expense which has been incurred, and although the artist's name may be placed upon his works, any one may copy them, at any time after their publication, to the serious injury of the fame and profit of the original artist.

VI. The existing Engraving Copyright Acts only extend to Great Britain and Ireland, and do not include the colonial, or any other portion of the British dominions, nor even the Isle of Man, or the Channel Islands; these Acts being expressly confined to such prints as have been "engraved, etched, drawn or designed in any part of Great Britain or Ireland." If so engraved, &c. out of the United Kingdom, it appears that no copyright can be acquired under the Acts in question. Thus where a bill was filed in Chancery to restrain the piracy of certain prints forming part of a book, which prints had been designed and engraved abroad, and only published with the book in England, the Court held that the plain object of the legislature was to protect those works only which had been executed in Great Britain (or Ireland), and not those which were only published there.

VII. The term of twenty-eight years' copyright granted by the Engraving Acts is too short. I have already stated that these Acts were framed upon the statutes relating to literary copyright works, in which the term was originally fourteen years, but was afterwards increased to twenty-eight. In 1842 that term was by the Literary Copyright Amendment Act extended to a certain term of forty-two years, with the chance of a longer period, according to the author's life. The designers of maps, charts, and plans are included in that protection. As, therefore, parliament has conceded

the principle that the *property* in books, music, maps, charts and plans shall be protected from piracy during a certain period of forty-two years, is it just to exclude the property of artists in their productions from a similar advantage?

VIII. The expense attendant upon the assignment of an artistic copyright is a serious defect. Under the existing Acts no *valid* transfer of such a right can be made by the owner, except by deed signed by him, attested by two witnesses, and stamped with the proper *ad valorem* duty on the price of the copyright, if sold. An assignment by deed was formerly requisite for assigning literary copyrights, but the Literary Copyright Amendment Act of 1842 remedied that defect as to books, music, maps, charts and plans, by enabling the proprietor of the copyright to transfer it by entry in the register at Stationers' Hall, or by deed. The generally received opinion amongst engravers, printsellers, and auctioneers of artistic property, that the *copyright* in a plate passes with the sale and *delivery* of such plate, is entirely fallacious, as the purchaser would find to his cost if he brought an action in his own name for the infringement of the copyright, without having obtained an assignment of it by deed, attested by two witnesses.

IX. The expense attendant upon the requisite proceedings for the protection of a copyright in cases of piracy is a most serious defect under the existing Acts; it is, however, a defect which is alike applicable to the whole body of our statute law affecting copyrights of all descriptions. Even in the most flagrant instances of piracy, the proprietor of the copyright has no remedy against the pirate, except by an action at law for an injunction and damages, or a suit in Chancery for an injunction and account. The power recently given to the courts of common law to grant injunctions is a great boon to the proprietors of copyright, where their means, or the value of the copyright at stake, are such as to warrant their embarking in a lawsuit in one of the superior courts. All the legislation which has taken place upon the subject of copyright in England has proceeded upon the just theory that an author or artist has a *property* in his work. Where, therefore, a copyright work is *literally* copied, or copied with merely colourable alterations, it seems difficult to distinguish the moral guilt of such a theft from that of picking a pocket, and consequently that such an act of piracy ought to be punishable as a *criminal* offence.

The British Sculpture Copyright Acts are:—1. The 39 Geo. 3. c. 71, 1798.—2. The 54 Geo. 3. c. 56, 1814.—3. The 14 Vict. c. 104, ss. 6, 7, 1850.

The defects of the Acts relating to copyright in works of sculpture appear to be almost as important and numerous as those I have mentioned with respect to the Engraving Copyright Acts. The second, third, sixth, eighth, and ninth are applicable as well to the former as to the latter of these Acts, and I will therefore not repeat them. In addition the following may be noticed:—I. The *certain* term of fourteen years' copyright is insufficient.—II. A sculptor can acquire no copyright in his works for purposes of engraving.—III. It seems doubtful whether a work of sculpture can be protected under the Designs Act without the performance of two sets of conditions.—IV. The works of sculpture are most frequently pirated by a class of persons against whom the existing laws afford a useless remedy.

I. The *certain* term of fourteen years' copyright is insufficient. It is only extended to twenty-eight years if the sculptor outlives the first fourteen after the publication of his work. The interests of his family are lost sight of in this arrangement, and that the present term of copyright allowed for works of sculpture is insufficient surely must be admitted when it is remembered that twenty-eight years are conceded for engravings, and forty-two years *certain* for books, music, maps, charts and plans. Sculptors have likewise a strong claim to an extended term of copyright, from the peculiar nature of their works. It frequently happens that a sketch is made of a statue which is not commissioned for many years afterwards. Now, to insure his copyright in such sketch, or first model, it

seems that the artist must place his name and date upon it when he first publishes or exhibits it. The first fourteen years' copyright runs from that day, and may therefore expire before the work has been executed upon an enlarged scale, and consequently when so executed it would be entitled to no copyright.

II. A sculptor can acquire no copyright in his works for the purposes of *engraving*; a painter may. If well designed and engraved, the copyright in a sculptor's works might be profitable to him in various ways; on the other hand, if they are badly designed and engraved, his professional reputation may be injured with those who have not had an opportunity of examining his works.

III. It seems doubtful whether a work of sculpture can be protected under the Designs Act, without the performance of the *conditions* I have noticed as being imposed under the Engraving Copyright Acts; and also those under the Designs Act, because the latter only extends to such works of sculpture as are "within the protection of the Sculpture Copyright Acts"; and no work can be brought within such protection without the performance of the conditions imposed by those Acts.

IV. The works of sculptors are most frequently pirated by a class of persons against whom the existing laws afford a useless remedy. These persons are generally indigent Italians, and other aliens, wholly unable to pay any costs or penalties which might be recovered against them. How defective the present Sculpture Copyright Acts are in this respect may be judged of by the fact that only *one* reported case arising under these Acts is to be found. The instances of piracy are constant, but sculptors have wisely submitted to the invasion of their rights rather than embark in litigation with men of straw.

### III. The British International Copyright Laws.

These laws consist of:—1. The Act of 7 Vict. c. 12, 1844.—2. The 15 Vict. c. 12, 1852.—3. And the various Conventions and Orders in Council made under the above Acts. Before entering upon any notice of these Acts, &c. it seems desirable to state, that by the law of England, as it existed prior to the passing of any International Copyright Act, no copyright could be acquired in the British dominions in respect of any literary or other work which had not been either *first* published there, or simultaneously with its first publication in any other State. The consequence of this principle of our laws of copyright was to deprive *aliens*, as well as British subjects, of any copyright in their works in every case where they were first published in any foreign State.

1. This injustice to the rights of intellect was at length partially removed for the first time in 1838. The Act then passed was repealed, in 1844, by the 7 Vict. c. 12, which enables Her Majesty, by Order in Council, to direct, as to books and *works of Art*, which shall be first published in any foreign country, to be named in such Order, that the authors of such books and works of Art, and their assigns, shall have the privilege of copyright therein to be stated in the Order in Council, not exceeding that to which authors of similar works first published in the United Kingdom are entitled; but no such Order was to have any effect, unless it states that *reciprocal* protection has been secured by the foreign power, to be named in such Order, in favour of British copyright works. By this Act the benefits of, amongst others, the British Engraving and Sculpture Copyright Acts are extended, and apply to such of the works named in the Orders in Council as such Acts shall be applicable to; but no such international copyright was to be acquired, unless the work in respect of which it is claimed shall have been *registered* at Stationers' Hall within the period to be specified in the Order in Council.

2. In 1852 the 15 Vict. c. 12, was passed, which recognizes a Copyright Convention then made by Her Majesty with France, and extended the Engraving Copyright Acts "to prints taken by lithography, &c."

3. All the international copyright conventions which have been entered into by the British Government stipulate "that no person shall be entitled to such protection as aforesaid, unless he shall have

duly complied with the laws and regulations of the respective countries in regard to the work in respect of which such protection may be claimed." This stipulation applies to all descriptions of copyright works included in the conventions.

International copyright conventions have been entered into by Her Majesty with the *cleren* following States, and in pursuance of the powers contained in the above-mentioned Acts, Orders in Council have also been issued in accordance with such Acts and Conventions.—

	Population.
1. With Prussia, in 1846 and 1855 .. ..	17,202,831
2. Saxony, in 1846 .. ..	2,930,071
3. Brunswick, in 1847 .. ..	210,211
4. The Thuringian Union, in 1847 .. ..	963,941
5. Hanover, in 1847 .. ..	1,819,777
6. Oldenburg, in 1847 .. ..	187,163
7. France, in 1851, 36,039,364; Colonies, 3,506,218 .. ..	\$9,545,582
8. Anhalt-Dessau-Cöthen, and Anhalt-Bernburg, in 1853 .. ..	163,281
9. Hamburg, in 1853 .. ..	216,801
10. Belgium, in 1854 .. ..	4,530,223
11. Spain, in 1857, 14,162,219; Colonies, 4,528,633 .. ..	18,690,852

Total population of these States 85,723,818

It is a portion of the prerogative of the Crown to enter into conventions with foreign States. All those entered into by Her Majesty, as to international copyright, expressly stipulate that from the date when such convention "shall come into operation the *authors of works of Literature or of Art*, to whom the laws of either of the two countries do now or may hereafter give the right of *property* or copyright, shall be entitled to exercise that right in the territories of the other of such countries for the same term, and to the same extent, as the authors of works of the same nature, if published in such other country, would therein be entitled to such right, so that the republication or piracy in either country of any work of Literature or of Art, published in the other, shall be dealt with in the same manner as the republication or piracy of a work of the same nature first published in such other country; and so that such authors in the one country shall have the same remedies before the courts of justice in the other country, and shall enjoy in that other country the same protection against piracy and unauthorized republication, as the law now does or may hereafter grant to authors in that country." Also, that the terms "*works of Literature or of Art*," employed as above, "shall be understood to comprise publications of books, of dramatic works, of musical compositions, of drawing, of painting, of sculpture, of engraving, of lithography, and of any other works *whatsoever* of Literature and of the Fine Arts."

All the Orders in Council founded on these conventions also recite that a treaty has been concluded between Her Majesty and the Sovereign of the foreign State named therein, "whereby due protection has been secured within (such foreign State) for the benefit of authors of books, dramatic pieces, musical compositions, drawings, paintings, articles of sculpture, engravings, lithographs, and any other works of Literature and of the Fine Arts, in which the laws of Great Britain and of (such foreign State) do now or may hereafter give their respective subjects the right of property or of copyright."

### As to the Artistic Copyright Laws of the above-mentioned Foreign States.

Inasmuch as Orders in Council in favour of international copyright are only legal when *reciprocal* protection is therein stated to be secured in favour of British copyright works within the territories of the foreign power mentioned in such order, it would have been much more satisfactory if the conventions entered into by Her Majesty had defined what works are the subject of copyright within the territory of each of the States which is a party to such convention. What are "*works of the Fine Arts*" according to the laws of the *foreign* States in question? Upon this point the conventions contain no certain information whatever.

By resolutions of the Diet of the Germanic Confederation literary productions of all kinds, as well as "*works of Art*," are protected from multiplication, by any mechanical means whatever, without the consent of the author or his assignee of the *original* work. This general law as to copyright is binding on all the States composing the Confederation.

N° 1580, FEB. 6, '58

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tion, but does not appear to preclude them as sovereign States from making or altering their own laws of copyright if not inconsistent with the resolutions of the Diet. The term of copyright granted by the Diet is now extended to the artist's life and thirty years afterwards. All the German States who have entered into copyright conventions with Her Majesty, are members of the Confederation, and, with the exception of Prussia and Saxony, I cannot ascertain that any of them have any special Law of Copyright.

The Prussian Code of Copyright, passed in 1837, has been eulogized by a distinguished French jurist as the most complete in existence on the subject. As a legislative enactment it appears to be so; but it is by no means so liberal or just as the laws of France in favour of literary and artistic productions. The Prussian Code expressly prohibits the reproduction of *drawings or pictures* by engraving or lithography, coloured impressions, &c. It also prohibits the reproduction of *sculptures* of all kinds during the period for which the copyright is granted, and which remains the property of the artist so long as the original work belongs to him; but when the artist parts with his work, in the absence of any special contract with the artist to the contrary, the right passes with the possession of the original work. The term of copyright accords with that granted by the Diet of the Germanic Confederation, namely, for the artist's life and thirty years afterwards.

The Saxon laws of copyright also give a similar term of protection to artists in respect of the reproduction of their works. The French Code on the subject of copyright generally, and especially as to that which relates to works of Art, is of a very simple character; but a long series of decisions of the Courts have gradually extended the meaning of the language of the Code, until it may be said to include not only drawings, paintings and sculpture, but also engravings of all descriptions, and in all kinds of materials. M. Rénouard, in treating upon the French laws of artistic copyright, says: "*Copyright (le droit de copie)* belongs to painters, designers and sculptors in their productions, as well as the corporeal property of these productions themselves. That an artist may distinguish between these two rights; that he may sell his original picture and retain the right to engrave or copy it; that he may sell the right to engrave and retain the proprietorship in the original; that he may sell these divers rights to different persons, is what no one would for an instant doubt." By a decree of 1852, it is declared that the piracy on the French territory of works published abroad, and mentioned in Article 425. of the Code-penal, shall constitute an offence; also the importation and exportation of pirated works generally. *Alien* artists, &c., therefore, now enjoy in France the same protection, in respect of their works, as if they were French subjects, although such works are not first published there. By a decree of 1793, amended in 1854, the term of copyright granted in France is not only for the artist's life, but that of his widow, and also for the artist's children during thirty years from the death of their surviving parent; if the artist leaves no children, then it vests in his next-of-kin for ten years. The Belgian laws of Artistic Copyright appear to extend to the same objects of Art as the French: but the utmost term of copyright allowed in Belgium is for the author's life, and twenty years afterwards. The Spanish law affords to painters and sculptors protection in favour of the reproduction of their works by engraving or any other process. This copyright continues during the artist's life and for fifty years afterwards. By the copyright laws of Germany, France, Belgium and Spain, as regards the productions of painters, their *pictures* are wisely made the primary objects of protection:—under the British Engraving Acts the *engravings* from pictures are made the primary objects. This radical defect in our laws can only be remedied by repealing all the existing Acts on the subject, and passing such a new and well-considered measure as will, at least, put our laws upon a footing of equality in justice with those of the foreign States who have entered into conventions with Her Majesty.

In conclusion, I will only add the following observations upon the existing laws of British Artistic Copyright:—1. That they afford the producers of works of Art no sufficient protection against the piracy of their productions. 2. That the purchasers of works of Art are in the same position. 3. That in consequence of the defective state of our laws of Artistic Copyright, they afford a premium for the manufacture of piratical works. 4. And, lastly, that the international copyright conventions entered into by Her Majesty, being based upon the principle of *reciprocity*, our defective laws are most unjust towards the subjects of France, and all the other States who have entered into such conventions, because their laws afford British artists an amount of protection in favour of their works which far exceeds that which is obtainable by artists, either native or foreign, under the British laws of Artistic Copyright.

D. ROBERTON BLAINE.

Temple, Jan. 6.

*Resolutions of the Committee.*—Resolved,—That the inquiries of this Committee be directed—1. To ascertain the existing laws of British Artistic Copyright, and the chief defects of those laws. 2. How those defects affect the interests of producers of works of Art. 3. How they affect the interests of purchasers of works of modern Art. 4. How they affect the interests of the public and the promotion of the Fine Arts. 5. How they affect the subjects of those foreign States with whom Her Majesty has entered into international conventions; and what the laws of those States are as affecting artistic copyright. 6. To obtain instances of fraudulent or wrongful acts relating to works of modern Art. 7. And lastly, to suggest such remedies as appear best calculated to amend the defects of our Artistic Copyright laws.—By order, P. LE NEVE FOSTER, Secretary.

#### OUR WEEKLY GOSSIP.

A parting dinner is to be given to Dr. Livingstone—who has been named, we are glad to see, English Consul to a number of unknown places in Africa. Sir Roderick Murchison will preside, and the event will come off on Saturday next, at the Freemasons' Tavern.

Government has determined that a scientific exploration shall be made in Vancouver's Island, and with this view the Royal and Geographical Societies have been requested to furnish suggestions for the efficient carrying out of the Expedition.

Mr. Franks, of the British Museum, has been elected Director of the Society of Antiquaries, in the place of Sir Henry Ellis resigned.

We are not of those who refuse bread because they cannot also get honey—or we might fairly enough quarrel with the principles laid down by the new copyright party in America. The publishers who have banded together in the States for the purpose of obtaining justice for English authors and protection for themselves, have adopted a charter of six rather curious points, in the name of which they are storming the Capitol. These are:—  
"1. An author, being a citizen of Great Britain, shall have copyright in the United States for a period not exceeding fourteen years, on the following conditions: 2. He shall give due notice in the United States of his intention to secure his copyright in this country three months before the publication of his book, and this shall be issued in the United States within thirty days after its publication in Great Britain. 3. His work shall be published by an American citizen, who shall lodge a certificate in the office of the Clerk of the Court of the District where he resides, stating in whose behalf the copyright is taken, and this shall be printed on the back of the title-page. 4. The work shall be printed on American paper, and the binding shall be wholly executed in the United States. 5. This privilege shall be extended only to books, and not to periodicals. 6. The arrangement thus made in behalf of the British authors in America to be extended to American authors in Great Britain, and upon similar conditions."—"Take this or nothing," says a leading New York journal to English authors and English publishers. Some of the points are absurd enough; but if America

will not bind herself by the usual terms of treaty law in Europe, we must let her make her own. We take the bread even without the honey.

Mr. W. N. Sainsbury, of the State Paper Office, has discovered in that noble repository of original documents some very important Rubens' papers. Mr. Sainsbury is arranging these papers for speedy publication—we believe by subscription.

Some important additions, by purchase, have been recently made to the National Portrait Gallery. A small crayon drawing, in full colours, of the learned Elizabeth Carter, the lady who translated Epictetus, taken at an advanced age by Lawrence, is a fine specimen of the breadth attainable in that style of drawing, coloured crayons or pastels, so popular in the hands of Russell and Miss Reade, and which, in fact, brought Lawrence into note. This picture contrasts singularly with his later work, the head of Wilberforce, already described as forming a part of the gallery. A life-sized portrait of Sir William Chambers, the architect of Somerset House, is the first example of Sir Joshua Reynolds hitherto obtained. The painter has treated his subject in a purely artistic manner. Very little positive light is thrown upon the face, but the greater part of the countenance is bathed in a delicate reflected light, which displays, whilst it softens, all the bolder projections and modelling of the features. In this respect the picture may be compared for treatment to that most popular of all Reynolds's works recently at Manchester, the Nelly O'Brien. The left hand of Sir William Chambers raised to the head with wide-spread fingers wants ease; it is like Fuseli's Hotspur, an exaggeration of Michael Angelo's grandiose positions, and not adapted for ordinary portraiture.—A large effective picture of William Sharp, the distinguished engraver, is full of character, and the best portrait we remember to have seen from the pencil of Lonsdale. Those who know only the delicate and pure gravings from his hand, will hardly be prepared for the full portly figure which this picture presents. His firm broad features scarcely accord with his recorded credulity in the inspiration of Brothers and Johanna Southcott. Some influence on his appearance may be attributed to the disease which terminated his existence in advanced life,—the dropsy. A small oval picture will claim very general interest; it represents the famous navigator, Captain Cook, and was taken by Webber, the draftsman to the Expedition, at the time when the ships were refitting at the Cape of Good Hope.—Fox, the Martyrologist, also on a small scale, and authenticated by the well-known engravings, has been presented to the Gallery. The more the existence of the Institution is known the better and the sooner arrangements can be effected for the admission of the public, the more immediate and zealous will be the support attending it. The advantages to the historical painter are of primary consideration, and another and a large class will enter enthusiastically into the field opened by the collection, namely, those who study the mind and temperament as expressed in the countenance. To the physiognomist it will afford an alphabet of first-rate importance, since the only way of advancing in that science is by diligently accumulating the external varieties of nature in relation to known moral qualifications, as shown in the biographies of distinguished individuals. The National Portrait Gallery ought to become an illustrated English history of all classes.

The contemporary whose careless reading, not only of the *Athenæum*, but of the Charter of the Literary Fund, we had lately occasion to notice, does not improve. We, however, have no reason to complain; his mis-reading, in this instance, is a strong enforcement of our argument, and a severe satire on the doings and misdoings of the Literary Fund. As our readers will remember, we lately published a comparative statement of the cost of administering the benevolence of the Literary Fund, and of the Artists' General Benevolent Fund, not only for the year, but for twelve years. The magnitude of the sum wasted by the Literary Fund our contemporary has, naturally, perhaps, taken for the total amount distributed, and thus argues:—"What does the fact that the Artists' General Benevolent Fund relieved 692 applicants at



a cost of 1,079*l.* 5*s.* 3*d.*, while the Literary Fund relieved 530 applicants at a cost of 6,149*l.* 11*s.* 10*d.* prove? Does it prove that the Literary Fund is a less efficient institution than the Artists' General Benevolent Fund? Certainly not; unless the fact that *A* gives twelve poor families a dinner of water-gruel, while *B* gives ten poor families a dinner of roast beef, plum-pudding, and Barclay's stout, proves *A* to be more charitable than *B*." Now, as our readers know, this 6,149*l.* 11*s.* 10*d.* is a deduction from the fund available for the relief of literary men; and the difference in the cost of managing their Institution is an addition of more than 5,000*l.* to the Fund for the relief of artists; so that the homely illustration of our contemporary must "change places—handy dandy," and the beef go to the artists and the water-gruel to the literary men.

We very willingly lend our columns to the following explanation and appeal:—

"17, Egremont Place, Brighton, Jan. 30.

"Sir,—Since the appearance of my last letter relative to the Ladies' Association for the Diffusion of Sanitary Knowledge, I have been favoured with several communications from medical gentlemen, inquiring what they can do for it. Will you allow me to state that of all gentlemen, those in the medical profession can do most for the Association? They can render it very great service by writing tracts and papers and delivering popular lectures for it; they have, moreover, opportunities for recommending it which are possessed by very few. The reason that medical gentlemen were not chosen as officers of the Association was simply that all classes of the profession might be able to co-operate privately without losing caste. I beg to say that the Committee will be most grateful for assistance from any and all of them.—I am, &c.

"SUSAN R. PARSENS, Secretary."

M. Le Verrier has completed and laid before the Academy of Sciences his great work, entitled 'Réduction des Observations faites aux Instruments Méridiens de l'Observatoire de Paris, depuis 1800 jusqu'à 1829.' In laying this work before the Academy M. Le Verrier stated that his observatory duties did not call upon him to reduce the observations, which he had performed unassisted by any of the observatory staff of officers; that he might have left the responsibility of their non-reduction to his predecessors; but that being unwilling that such a great *lacune* should longer exist in the annals of the observatory, he had personally undertaken the reduction of the observations, trusting that so good an example would be followed by his successors.

The notes made by Béranger on his songs, and just published supplement-wise by M. Perrotin, are of a quality to subject the poet's publisher to the suspicion attaching to ordinary traders—one which should not have been attached to such a publisher for such a poet. So meagre are they, so cautious, so full of attempts to explain and to reconcile (made in the third person), that they can hardly be accepted among the contributions which Scott, Southey, Moore, and Wordsworth have given to posterity. The most thorough admirer of Béranger must be chilled and distanced by such a *manifesto*, supposing it published as having issued from Béranger's pen. But supposition may justifiably stir on the occasion,—since a bulky, blown-up book has been issued by M. Joseph Bernard (Dentu), in which the writer professes to have had Béranger's confidence, and, accordingly, to have published the poet's own ideas about his own songs. The annotations given by M. Bernard are so curiously coincident with those put forth by M. Perrotin, as to warrant the idea of pilfering or plagiarism, or *else* (which is even less agreeable) of a double confidence made by the poet. The pamphlet and the book make a puzzle; neither will add to our love for Béranger, but the two, collectively, leave on us a somewhat unpleasant impression, and for the first time an idea that, great as Béranger was, he could not help for once doing the small trick of playing with his guests, and playing to his public. In any event, we cannot understand why the Notes were withheld from the first edition of the Autobiography.

M. Damas-Hinard, known by his editions of 'Don Quixote,' the 'Romancero General,' and several selections from Lope de Vega and Calderon, has

just published (at Perrotin's) a new edition of the oldest monument of the language and poesy of Spain, 'El Poema del Cid.' The edition of M. Damas-Hinard contains the Spanish original, a French translation, notes, and a critical introduction.

The first volume of a new biography of Prince Eugene, entitled 'Prinz Eugen von Savoyen,' has been published at Vienna, by Herr Alfred Arneth. It is founded on the manuscript sources of the Imperial records. It will be interesting to learn that the whole of the 600 letters published, in 1811, by M. Sartori, as 'Hinterlassene politische Schriften des Prinzen Eugen,' are asserted, by Herr Arneth, to be one of the boldest literary mystifications which has ever been ventured.

Among the gifts which will be offered to Prince Frederick William of Prussia, on the occasion of his marriage, the German papers mention a collection of 150 autograph letters of the Prince's grandfather, King Frederick William the Third, addressed by that monarch to the celebrated theologian, Bishop Neander, and mostly referring to the union of the Lutheran and Reform Churches in Prussia. Bishop Neander, who has recently lost the last of his sons, wishes to deposit these memorable letters in the hands of the Prince.

Preparations are being made, at Athens, to celebrate the 1st of June next (the day of the accession of King Otho) by a representation of the 'Antigone' of Sophocles, in the Odeon of Herodes Atticus, which, by that time, will be completely dug up.

Since the 1st of January last an illustrated journal, in the Arabic Language, has appeared at Beyrout.

About the earthquake which frightened the inhabitants of the Austrian Empire on the 15th inst., reports have been received from nearly a hundred large towns; a scientific survey is not yet possible. The district between the Sudeter and Carpathian Mountains has been the scene of this phenomenon, fortunately a rare one in those parts, for it is eighty years since a similar disaster visited the same provinces. The district alluded to embraces an area of about 200 Austrian square miles; the curve which encircles it touches at the towns of Fägerndorf, Gleizitz, Cracow, Bielitz, Klobank, Krensim, Namiet and Hohenstadt. The principal seat of the earthquake seems to have been in the northern comitates of Hungary, whence it radiated into Galicia, Moravia and Silesia. At Sillein, in Hungary, it showed its greatest violence. On the 15th of January, at 8:51 P.M., we read in the *Pressburger Zeitung*, a loud detonation was heard, followed by violent vibrations of the ground, partly horizontal and partly undulatory. The bed-room of the reporter was immediately covered with pieces of falling mortar, all the bells rang, the furniture tumbled down, and the house was expected every minute to follow. These alarming shocks were repeated twelve times, up to 5 o'clock next morning, always accompanied by a thunder-like noise.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1*s.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

ARCHITECTURAL EXHIBITION, Suffolk Street, Pall Mall East, including the Collection of Building Manufactures and Inventions, and also the Exhibition of the Architectural Photographic Association. Open from 9 till dusk.—Admission, 1*s.*; or at all times and to all the Lectures, by Season Tickets, Half-a-Crown each.—LECTURE for TUESDAY, February 9, by GEORGE SCHAFER, Esq., 'On the Structure of the Chapel and its Decorations.' Arthur Aschapel, Esq., F.S.A., F.R.A.S., &c., will take the Chair at 8 o'clock.

JAMES FERGUSON, F.R.S., Jhon. JAMES EDMISTON, Jun., J Secs.

DELHI NOW OPEN, at BURFORD'S PANORAMA, Leicester Square. Open from 10 till dusk. Admission, 1*s.*

PROF. WILJALBA PRIKELL.—ST. JAMES'S THEATRE.—LECTURES by Dr. Kahn, on the Philosophy of Marriage, at a Quarter to Three and a Quarter to Eight, P.M.; and by Dr. Sexton, on the Chemistry of Respiration, at a Quarter past One; on Skin Diseases at Four; on the Hair and Beard at Five; and on the Relations of Electricity at Nine. The Lectures illustrated with Brilliant Experiments. Dissolving Views upon a new principle, &c.—Open, for Gentlemen only, from 12 till 6, and from 7 till 10. Admission, 1*s.* Illustrated Hand-book, 6*d.* Programme Gratis. Dr. Kahn's Nine Lectures and a Programme sent post free on the receipt of Twelve stamps.

DR. KAHN'S MUSEUM and GALLERY OF SCIENCE, 3, Tichborne-street, Haymarket.—PROGRAMME for FEBRUARY:—Lectures by Dr. Kahn, on the Philosophy of Marriage, at a Quarter to Three and a Quarter to Eight, P.M.; and by Dr. Sexton, on the Chemistry of Respiration, at a Quarter past One; on Skin Diseases at Four; on the Hair and Beard at Five; and on the Relations of Electricity at Nine. The Lectures illustrated with Brilliant Experiments. Dissolving Views upon a new principle, &c.—Open, for Gentlemen only, from 12 till 6, and from 7 till 10. Admission, 1*s.* Illustrated Hand-book, 6*d.* Programme Gratis. Dr. Kahn's Nine Lectures and a Programme sent post free on the receipt of Twelve stamps.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VESUVIUS, EVERY NIGHT (except Saturday), and Tuesday, Thursday, and Saturday Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

## SCIENTIFIC

### SOCIETIES.

ROYAL.—Dec. 10.—Lord Wrottesley, President, in the chair.—His Lordship announced that he had appointed the following gentlemen Vice Presidents:—Mr. Gassiot, Mr. Grove, Dr. Hooker, Mr. Horner, Mr. Owen, and General Sabine.—The following papers were read:—'On the Chemical Action of Water on Soluble Salts,' by J. H. Gladstone, Esq.,—'On a Peculiar State of Antimony, with Experiments by Dr. Tyndall,' by G. Gore, Esq.,—'Researches on the Structure, Homology, and Reproductive Organs of the Annelids,' by Dr. T. Williams. Dec. 17.—General Sabine, V.P., in the chair.—The following papers were read:—'On the Poison of the Upas Antiar,' by Prof. Kolliker,—'On some Physical Properties of Ice,' Jan. 7.—J. P. Gassiot, Esq., V.P., in the chair.—The following papers were read:—'Remarks on the Magnetic Observations transmitted from York Fort, in Hudson Bay, in August 1857, by Lieut. Blakiston, R.A.,' by General Sabine, V.P., in the chair.—'On the Isolation of the Radical Mercuric Methyl,' by G. B. Buckton,—'On certain Formula for Differentiation,' by A. Cayley, Esq. Jan. 14.—Lord Wrottesley, President, in the chair.—The following papers were read:—'On the Electric Conducting Power of the Metals,' by A. Matthiessen, Esq.,—'On the Theory of Matrices,' by A. Cayley, Esq.,—'On the Automorphic Transformation of a Bipartite Quadric Function,' by A. Cayley, Esq.,—'On some of the Products of the Destructive Distillation of Bog-head Coal,' by G. Williams, Esq. Jan. 26.—Dr. Hooker, V.P., in the chair.—A paper was read, 'On the Physical Structure of the Old Red Sandstone of the County Waterford, considered with relation to Joint Surfaces and Faults,' by the Rev. S. Haughton. Jan. 28.—R. Owen, Esq., V.P., in the chair.—The following papers were read:—'On the Existence of Amorphous Starch in a New Tuberculous Fungus,' by F. Currey, Esq.,—'Sur les Limites de la Pression dans les Machines travaillant à la Détente,' by M. Mahistre,—'On the Singular Solutions of Differential Equations,' by the Rev. R. Carmichael.

GEOGRAPHICAL.—Jan. 25.—Sir R. L. Marchison, President, in the chair.—Capt. H. C. Elphinstone, R.E.; T. J. Hutchinson, H.B.M. Consul, Bight of Biafra, Lieut.-Gov. of Fernando Po, R. Moffat, Dr. W. Mueller, T. W. Atkinson, G. Bishop, jun., E. Burmester, I. Gregory, A. B. Halloran, T. Hinchcliff, and C. E. Lefroy, Esqs. were elected Fellows. The President stated that he had received from the hydrographer information to the effect that the Sunbeam, with a fresh supply of instruments, presents, and other articles, had sailed the day before from Liverpool, to replace the Dayspring, lost near Rabba.—The papers read were:—'Reports on the Expedition up the Niger,' by Dr. Baikie, R.N., and Mr. May, R.N., 'Further Particulars of the Progress of the British North American Exploring Expedition, as far west as long. 109° on the Lower Saskatchewan River,' by Capt. Palliser.—The President finally announced that a communication had been received from Lord Clarendon, informing the Council that an expedition under the command of Capt. Hawkins, of the Royal Engineers, was, in conjunction with one organized by the United States Government, about proceeding to Vancouver Island, with a view of surveying "the boundary between Her Majesty's dominions and those of the United States," and asking the Council for suggestions.

GEOLOGICAL.—Jan. 20.—Major-Gen. Portlock, President, in the chair.—W. Adams, Esq., and the Rev. H. F. Morgan were elected Fellows.—The following communications were read:—'On the Evolution of Ammonia from Volcanoes,' by Charles Daubeny, M.D.,—'On the Granites of Ireland,' Part II. The Granite of the North-East of Ireland,' by the Rev. Prof. S. Haughton,—'On the Classification of the Paleozoic Strata of the State of

New York,' by Dr. J. J. Bigsby.—A life-sized model of the *Dendroperon acadianum*, of the Nova-Scotian Coal-Measures, was exhibited by B. Waterhouse Hawkins, Esq.

SOCIETY OF ANTIQUARIES.—Jan. 28.—The Earl Stanhope, President, in the chair.—Mr. Hewitt exhibited a photograph of the base of Trajan's Column, among the figures on which is an example of chain-armour.—Mr. W. Hardy communicated remarks on two charters of the Empress Maud to Milo Fitzwalter.—The Treasurer exhibited drawings of wall paintings lately discovered on the Church of Mentmore, Bucks.—A translation, by Mr. Wylie, of the Abbé Cochet's description of the Norman cemetery at Boutheilles, near Dieppe, was read.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 27.—S. R. Solly, V.P., in the chair.—F. D. Herbert, Esq., was elected an Associate.—Mr. Pettigrew exhibited six Roman third brass coins found at Felixstowe, Suffolk.—The Rev. Mr. Trapper made a communication in reference to a Decade ring found in Suffolk.—Mr. Wakeman sent an amulet, bearing on one side the figure and cross of St. Benedict, and on the other various letters of which it would be difficult to tell the meaning. It was found at the Graig, Monmouthshire.—Mr. Fitch exhibited the impression of a seal from the matrix found in the Chapter House, Hereford. It represented a fish and around S<sup>imon</sup> B<sup>ronapone</sup>.—Mr. C. Hammond sent the drawing of a piscina, Early English, discovered in July last upon taking down the south wall of the chancel of St. Mary, Newmarket.—Mr. Gunston exhibited a collection of Roman and mediæval keys. A massive iron one was found near the Old Mint.—Mr. Forman exhibited a beautiful steel key of the time of Henry the Seventh, apparently of German fabric. The web had nine perforations in it, a channel next the pipe, and the edge cut into thirteen deep teeth.—Mr. Blakely exhibited a curious bronze snuff-box of the time of Queen Anne, ornamented with mother-of-pearl and tortoiseshell.—Mr. H. Syer Cumming read some additional notes on horse-shoes, and exhibited further illustrations.—Mr. Vere Irving read a paper 'On the Iters of Richard of Cirencester.'

ZOOLOGICAL.—Jan. 26.—P. L. Slater, Esq., in the chair.—Dr. Harley made some further observations on the anatomy of a new species of *Pentastoma* found by him in the lung and air-sac of an Egyptian cobra, an interesting paper on which was read before the Society in June last.—The Secretary read a notice of 'A New Genus of Uropeltidae, from Ceylon, in the Collection of the British Museum,' by Dr. Gray. The species was characterized under the name of *Mitylia Gerrardi*.—The Secretary also read a paper, by the same author, 'On the Bosch-Vark (*Putamocherus Africanus*), living in the Society's Gardens. Some doubt having been expressed as to the distinctness of the Painted Pig of the Cameroons from the Bosch-Vark of the Cape, it was with great pleasure Dr. Gray was enabled to examine a living specimen of the latter, and he is quite convinced that any one who examines the two living animals as they are placed side by side in the gardens, cannot fail to be satisfied with the distinctness of the species, independent of any variation that may occur in the ground colour of the individual.—The Chairman read some notes 'On a collection of Birds received by M. Verreaux, of Paris, from the Rio Napo, in the Republic of Ecuador,' and stated that although several small collections of birds had been already received in Europe from this locality (one of which he had formerly brought before the notice of the Society) the present was larger and of a more interesting nature, embracing no less than 170 species, at least 20 of which appeared to be undescribed.—The most noticeable objects were two Tanagers, which seemed not only generically but specifically different from anything hitherto known, and which were characterized as *Crematops verticalis* and *Euchates coccineus*, a fine series of Formicariide, embracing thirty-three species, of which several appeared to be undescribed, and a new form belonging to the peculiar South American

family Pteroptochide, for which the name *Agathopus micropterus* was proposed. The Chairman stated that M. Jules Verreaux had previously examined and labelled the birds of this collection, and that the greater part of the new appellations were adopted from his MS.—The Chairman also called the attention of the Society to a very scarce parrot lately acquired for the menagerie, and of which only one other specimen was known, formerly living in the Zoological Gardens at Amsterdam, and now in their museum. This was the *Eclectus cornelia* of Prince Bonaparte.

SOCIETY OF ARTS.—Feb. 3.—The Earl of Shaftesbury in the chair.—The following gentlemen were elected Members:—Messrs. F. W. Everett, Capt. Wm. Gray, M.P., Spencer Herapath, H. Laxton, T. D. Rock, A. Williams and Nicholas Woods.—The paper read was 'On House Accommodation, its Social bearing individually and nationally,' by Mr. Robert Rawlinson.

ROYAL INSTITUTION.—Jan. 29.—Sir B. C. Brodie, Bart., V.P., in the chair.—'On Molecular Impressions by Light and Electricity,' by W. R. Grove.—The term molecular is used in different senses by different authors. It is used this evening to signify the particles of bodies smaller than those having a sensible magnitude, or as a term of contradistinction from masses. If there be any distinctive characteristic of the science of the present century as contrasted with that of former times, it is the progress made in molecular physics, or the successive discoveries which have shown that when ordinary ponderable matter is subjected to the action of what were formerly called the imponderables, the matter is molecularly changed. The remarkable relations existing between the physical structure of matter, and its effect upon heat, light, electricity, magnetism, &c., seem, until the present century, to have attracted little attention: thus, to take the two agents selected for this evening's discourse, Light and Electricity, how manifestly their effects depend upon the molecular organization of the bodies subjected to their influence. Carbon in the form of diamond transmits light but stops electricity. Carbon in the form of coke or graphite, into which the diamond may be transformed by heat, transmits electricity but stops light. Leonard Euler alone conceived that light may be regarded as a movement or undulation of ordinary matter; and Dr. Young, in answer, stated as a most formidable objection, that if this view were correct all bodies should possess the properties of solar phosphorus, or should be thrown into a state of molecular vibration by the impact of light, just as a resonant body is thrown into vibration by the impact of sound, and thus give back to the sentient organ an effect similar to that of the original impulse. In the last edition of his 'Essay on the Correlation of Physical Forces, (1855),' Mr. Grove has made the following remarks on this question, 'To the main objection of Dr. Young that all bodies would have the properties of solar phosphorus if light consisted in the undulations of ordinary matter, it may be answered that so many bodies have this property, and with so great variety in its duration, that *non constat* all may not have it, though for a time so short that the eye cannot detect its duration.' The above conjecture has been substantially verified by the recent experiments of M. Niepce de St. Victor, of which the following is a short résumé:—An engraving which has been for some time in the dark is exposed to sunlight as to one half, the other half being covered by an opaque screen: it is then taken into a dark room, the screen removed, and the whole surface placed in close proximity to a sheet of highly sensitive photographic paper, the portion upon which the light has impinged is reproduced on the photographic paper, while no effect is produced by the portion which had been screened from light: white bodies produce the greatest effect, black little or none, and colours intermediate effects. Mr. Grove had little doubt that had the discourse been given in the summer instead of mid-winter, he could have literally realized in this theatre the Laputa problem of extracting sunbeams from cucumbers! While fishing in the autumn, in the grounds of M. Seguin, at Fontenay, Mr. Grove

observed some white patches on the skin of a trout, which he was satisfied had not been there when the fish was taken out of the water. The fish having been rolling about in some leaves at the foot of a tree, gave him the notion that the effect might be photographic, arising from the sunlight having darkened the uncovered, but not the covered portions of the skin. With a fresh fish a serrated leaf was placed on each side, and the fish laid down so that the one side should be exposed, the other sheltered from light: after an hour or so the fish was examined, and a well-defined image of the leaf was apparent on the upper or exposed side, but none on the under or sheltered side. The number of substances proved to be molecularly affected by light is so rapidly increasing, that it is by no means unreasonable to suppose that all bodies are in a greater or less degree changed by its impact. Passing now to the molecular effects of electricity, every day brings us fresh evidence of the molecular changes effected by this agent. The electric discharge alters the constitution of many gases across which it is passed; and it was shown that by passing it through an attenuated atmosphere of the vapours of phosphorus, this element is changed by the electric discharge into its allotropic variety, which is deposited in notable quantity on the sides of the receiver. In this experiment, the transverse bands or striae discovered by Mr. Grove, in 1852, are very strikingly shown. The glow which is seen on excited electrics, such as glass, was also shown by Mr. Grove to be accompanied with molecular change. Letters cut in paper, and placed between two well-cleaned sheets of glass, then formed into a Leyden apparatus, by sheets of tin-foil on their outer surfaces, and then electrified, by connexion for a few seconds with a Ruhmkorff coil, had invisible images of the letters impressed upon the interior surface, which were rendered visible by breathing on them, and rendered visible, and at the same time permanently etched by exposure, after electrization, to the vapour of hydrofluoric acid. So, again, if iodized collodion be poured over the surface of glass having the invisible image, and then treated as for a photograph, and exposed to uniform daylight, the invisible image is developed in the collodion film, the invisible molecular change being conveyed to the molecular film, and rendering it, when nitrated, more sensitive to light in the parts where it has been in proximity to the electrical impression, than in the residual parts. Here we have a molecular change, produced first by electricity on the glass, then communicated by the glass to the collodion, then changed in character by light, and all this time invisible, and then rendered visible by the developing chemical agent. Mr. Babbage had observed that some plates of glass which had formed the ornamented margin of an old looking-glass, and were backed by a design in gold leaf covered with plaster of Paris, showed, when this backing was removed by soft soap, an impression of the gold-leaf device, which was rendered visible by the breath on the glass. Some of the plates had been kindly lent by him for this evening; and in one, Mr. Grove had removed a portion of the backing, and the continuation of the gilded design came beautifully out by breathing on the glass while in the frame of the electric lamp, and was projected (as were the previous electrical images) on a white screen. Of the practical results to science of the molecular changes forming the subject of this evening's lecture, a beautiful illustration was afforded by the photographs of the moon by Mr. De la Rue, which afforded, by the aid of the electric lamp, images of the moon, of six feet diameter, in which the details of the moon's surface were well defined,—the cone in Tycho, the double cone in Copernicus, and even the ridge of Aristarchus, could be detected. The bright lines, radiating from the mountains, were clear and distinct. A photograph of the planet Jupiter was also shown, in which the belts were very well marked, and the satellites visible.—The following question was suggested by Mr. Grove. As telescopic power is known to be limited by the area of the speculum or object-glass, even assuming perfect definition, as the light decreases inversely as the square of the magnifying power, a limit must be reached at which the minute details of an



object become lost for want of light. Now, assuming a high degree of perfection in astronomical photographs, these may be illuminated to an indefinite degree of brilliancy by adventitious light. With a given telescope, could a better effect be obtained, by illuminating the photographic image, and applying microscopic power to that, than by magnifying the luminous image in the usual way by the eye-glass of the telescope? Can the addition of extraneous light to the photograph permit a higher magnifying power to be used with effect than that which can be used to look at the image which makes the photographic impression? In other words, is the photographic eye more sensitive than the living eye? or can a photographic recipient be found which will register impressions which the living eye does not detect, but which, by increased light or by developing agents, may be rendered visible to the living eye? The phenomena treated of this evening, which are a mere selection from a crowd of analogous effects, show that light and electricity, in numerous cases, produce a molecular change in ponderable matter affected by them. The modifications of the supposed imponderables themselves have long been the subjects of investigation: the recent progress of science teaches us to look for the reciprocal effects on the matter affected by them. Few, indeed, if any, electrical effects, have not been proved to be accompanied with molecular changes; and we are daily receiving additions to those produced by light. Mr. Grove feels deeply convinced that a dynamic theory, one which regards the imponderables as forces acting upon ordinary matters in different states of density, and not as fluids or entities, is the truest conception which the mind can form of these agents; but to those who are not willing to go so far, the ever-increasing number of instances of such molecular changes affords a boundless field of promise for future investigation, for new physical discoveries and new practical applications.

Feb. 1.—W. Pole, Esq., Treas. and V.P., in the chair.—R. Corbet, R. Fenton, M. Hamilton, W. A. Hillman, and J. Leighton, Esqs., were elected Members.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 2.—J. Locke, Esq., President, in the chair.—At the monthly ballot, the following candidates were duly elected:—Mr. W. H. Bartholomew, Member, and Messrs. J. F. Churchill, R. Downing, W. J. Kingsbury, G. Lyon, J. M. Slesater and W. W. Wardell, Associates.—The paper read, was 'On the Methods generally adopted in Cornwall, in dressing Tin and Copper Ores,' by Mr. James Henderson.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** British Architects, 8.—'Journey from Little Namaqualand, eastward along the Orange River, the Northern Frontier of the Colony, &c.,' by Robert Moffat.—'Route by the Rivers Waini, Bechana, and Cuyuni, to the Gold and Caralal,' by Sir W. H. Holmes and Mr. Campbell.—Preparations for the Departure of the Livingstone Expedition.
- Tues.** Syro-Egyptian, 7½.—'On the Cylinder of Tiglath Pileser, and Notice of a Slab lately brought from Koyunjik, illustrating some Passages in the Book of Amos,' by Mr. Harle.—'On Egyptian Mythology,' by Dr. Jolowicz.
- Institution of Civil Engineers, 8.—Discussion 'On the Methods generally employed in Cornwall, in Dressing Tin and Copper Ores,' by Mr. Henderson.—'On Submerging Telegraph Cables,' by Mr. Loughridge and Mr. Brooks.
- Zoological, 9.—Scientific.
- Royal Institution, 8.—'Animals and Plants considered Morphologically,' by Prof. Huxley.
- Wed.** Graphic, 8.
- Microscopical, 8.—Anniversary.
- Society of Arts, 8.—'On Steam Cultivation,' by Mr. Clarke.
- British Archaeological Association, 8½.—Adjourned Discussion 'On Roman Horse-shoes,'—'On Aslets,' by Mr. Cumming.—'Notes on a Visit to the Roman Camp at Ardesh,' by Mr. Macintyre.
- Thurs.** Royal Academy, 8.—'Architecture,' by Prof. Smirke.
- Society of Antiquaries, 8.
- Royal, 8½.—'An Account of some Recent Researches near Cairo, undertaken with the View of throwing Light upon the Geological History of the Alluvial Land of Egypt,' Part 2, by Mr. Horner.
- Royal Institution, 8.—'On Heat,' by Prof. Tyndall.
- Fri.** Astronomical, 8.—Anniversary.
- Royal Institution, 8½.—'On Static Induction,' by Prof. Faraday.
- Sat.** Royal Institution, 8½.—'On the Elements which circulate in Nature,' by Prof. Blixam.

#### FINE ARTS

*The History, Architecture, and Antiquities of the Cathedral Church of St. Canice, Kilkenny.* By the Rev. J. Graves and J. G. Augustus Prim. (Dublin, Hodges & Co.)

RARELY do we find such combination as this

volume affords of historical, artistic, and antiquarian qualities in equal degrees of excellence. The text is worded in a most agreeable style, so that the actual quotations from the strictly venerated "Four Masters" State Papers and monumental inscriptions are divested of dryness. The merit of the illustrations deserves especial recognition, since both engraver and printer have worked with equal care, and the objects selected for the artist's operations manifest the presence of well-directing superior power. Those who take general interest in the architecture of the cathedral will find in this volume a well-digested exposition, and, for the Round Tower question, a capital specimen exists on the spot, within seven feet of the angle buttress of the south transept. This tower, 100 feet high, and 15 feet 6 inches in diameter at the base, has been found, by some careful excavations carried on in 1847, to have been erected upon the site of an undisturbed but closely-filled burying-ground. No less than four skeletons were discovered immediately beneath the space covered by the tower itself, some parts of which had actually been pressed down by the superincumbent stone walls. The children's skeletons were inclosed in a wooden coffin, evidently of oak, part of which lay beneath the wall. A pavement, or layer of stones, covered the bones in the central area, and upon this seems to have been deposited a thick stratum of calcined clay, charcoal, and burnt bones of various animals, including also some human, but those of the lower creation lay deepest, and bear tusks likewise were among them. Some bones, it is also stated, were found untouched by fire, and facts of this nature would have no doubt afforded John Mitchel Kemble some important connexion with his theories of ancient Celtic interments. Notes upon the fragments recently found of the ancient glass, which evidently belonged to the north windows of the choir, are well set forth and rendered more effective by some good coloured plates. Mr. Winston believes the glass to belong to the fourteenth century, and it, therefore, corresponds with the windows that were erected by De Ledrede 500 years before.

These fragments were exhumed on the site of the old "anker house," or anchorite's cell, which had been constructed against the north wall. The term "anker" is not uncommon for a recluse, and we find by records that the anchorite was sometimes, with consent of the bishop, locked up in his cell for life, and kept under the episcopal seal. Sometimes even the door was walled up, and the penitent within subsisted on alms from the pious. Few volumes of the nature of the one we have been studying contain such an amount of general information, so useful an index, and confine themselves to such a convenient size.

#### NEW PUBLICATIONS.

*Architectural Publication Society. Illustrations to the Dictionary of Architecture.* 13 Plates. (Richards.)

THIS is a valuable collection of modern instances, the wise saws being contained in the supplementary dictionary. The lithography, by Mr. Vincent Brooks, is all very well, which is better than "so so," or not so. Like most lithographs, the shades are woolly, and the lights dull from want of heightening. The touches are dotty and pencilled, not keen, bright and clear as the edge of a Damascus. It has something, in fact, of the outlines and monotone of pencil, and wants the sparkle and vivacity of chalk. The illustrations are well chosen and original, without being exceptional:—the canopy, for instance, from the Naples Cathedral, where the blood of St. Januarius boils once a year. This is a beautiful example, with its twisted wreathed pillars and saint-crowned pinnacles. The capitals are richly raised, well exemplifying the prodigious fertility of the Gothic imagination. Padua, with its returned leaves, and Palermo, with its profuse windings of flowery stem. Freiburg, with its campanulas and square blossoms. Lincoln, with its bending lilies, so young, so fresh, so eternal, with an accidental grace about them as if they had been tossed up there and grown, or as if they had been dropped by the angels and taken root chance-wise, like the random orphan

mistletoe. Nuremberg, again, with its twined scrolls, and St. Alban's with its Byzantine griffins preying on snakes. Next, alphabetically, come the chimney-pieces. Linlithgow with the crack, though it foretells decay in the old hall where kings once used to sit, and where merles and mavis now sing old Scotch ballads to untranslatable bird music. Cashel, with its striped stones, and Kilmallock with its wise seriousness. Next, we have that opprobrium of architects the chimney top,—that severe necessity that no modern brick-and-mortar enchanter can by any means transform into beauty. Here are many instances ingenious and suggestive. Venice, with its reversed cones, almost top-heavy,—Padua, with its triangular turrets,—Antwerp, with its little dove-cots,—Florence with its casket-top and its pedimented apertures, all very well for charcoal fumes and odours, but for the most part unfitted for the broad flag of smoke that coal pours forth. For church interiors we have the Florentine San Spirito, with its simple beauty and its statues and baldachino. The ground-plans of churches, and sections of those Roman Columbaria stuffed with urns full of potted Romans—a crypt of San Martino at Rome, one of Pietro da Cortona's gorgeous works, showing the flight of stairs leading down into the crypt. The examples of corbels are very curious,—foliated Renaissance ones from the Palazzo Fava at Bologna,—simple vaulted ones from the Piazza Ogni Santi at Florence. The cornices are chiefly from Rome,—square and massy, from the Via Ripetta,—fluted and Vitruvian from the Palazzo Colonna. The cortile of the Ospeda di Maggiore, Milan, is a valuable example,—with its cloister and gallery, its dome and rich cornice, its figures stretching out of ovolos, its square-headed doors and paved court-yard. The crockets are knotted bunches of flowers and thorns,—bills of frozen foliage,—with sometimes a roll of a branch, holding sometimes a seated monk, who tries hard not to slip off.

FINE-ART GOSSIP.—Mr. Macdowell's large statue of Lord Fitzgibbon has been erected in Limerick, on the bridge which spans an arm of the beautiful Shannon. Local voices speak loudly in its praise—though there are some who think that a cavalry officer ought to have been represented on horseback. This is not, we may hint to our Limerick friends, the rule in what we may call the heraldry of sculpture. The rule is to place sovereigns on horseback—with now and then an exceptional commander of very great renown. In London we have only one subject mounted in public—the Great Duke. The horsemen at Charing Cross, Trafalgar Square, Cockspur Street, Baron Marochetti's Studio, and the Great Globe Cellars are all kings.

Prince Frederick William of Prussia has given Mr. Ernest Rieck a commission to paint a large picture of Windsor Castle, to be hung, probably, in the Princess's new home.

The Pre-Raphaelite quarrel in Liverpool has provoked a scheme for founding in that town—as an example to other towns and even to London—a public Academy to be associated with the local authorities, identified with the public, and called the Liverpool Society of Fine Arts. "It is the opinion of a large body of patrons and lovers of Art in Liverpool," says the circular from which we obtain our information, "that the taste of the town and its interest in the due welfare of the Fine Arts, are not adequately represented by any existing institution. It is, therefore, proposed that a new Society be founded, to be called the "Liverpool Society of Fine Arts," the objects of which shall be:—1st. The establishment of an Annual Exhibition of Painting, Sculpture, and Architecture. 2nd. The promotion of sound judgment in Art, by lectures and otherwise. 3rd. The education of students in the Fine Arts. 4th. The establishment of a Permanent Gallery of Modern Art, to be vested in the Town Council, as trustees, and to be exhibited free of charge. The Society to consist of three classes: viz., professional members of acknowledged ability and high standing in the several departments of painting, sculpture, and architecture; non-professional or lay-members; and students. Of the professional members, painters

to be the predominant class, as an Exhibition of Paintings and a Permanent Gallery of Art will be the principal objects of the Society. To these shall be attached honorary members: including a Professor of Ancient History and Literature, a Professor of Anatomy, and honorary artist-members, non-resident in Liverpool. The non-professional or lay members to consist of ladies and gentlemen paying annual subscriptions, and obtaining thereby certain privileges hereafter described. An annual Exhibition, at which the following prizes will be given to the best work in each department, merit alone being considered. The prizes to be open to the United Kingdom, Liverpool not excluded.

1. For the best historical painting in oil, 100*l*.; 2. The best landscape in oil, 50*l*.; 3. The best water-colour drawing, 25*l*.; 4. The best piece of sculpture, or model, not a portrait or medallion, 25*l*.; 5. The best architectural design, 25*l*. During the Session of the Exhibition, four lectures of high and instructive quality to be given to the lay members and their families. These lectures being delivered by professors of eminence, will afford a variety of information and instruction tending to the formation of sound judgment in Art. After each lecture a conversazione. As it is desirable to commence Art in its early stages with sound and judicious instruction, it is proposed to establish schools for the professions of painting, sculpture, and architecture, in which shall be given tuition in drawing the figure, modelling, in landscape, in anatomy, perspective, and architectural drawing. Instructions to be given during the Session by three or more masters, in addition to private lectures from the various Professors. The Permanent Gallery of Art to consist of paintings and sculpture, including water-colour drawings, and a collection of Liverpool Art, to be purchased out of the Annual Exhibition with the surplus funds of the Society.

The circular enters at some length into the financial question, but here we need not follow it. The Liverpool reformers have got hold of the true principle in making the Society public. All Art-bodies in London—probably all those in the country—ignore the public, except on pay-day. Even the Royal Academy, with a semi-public character, does nothing for the general education and refinement of popular taste. They are all Academies of artists—not of Art. They study individual interests, not general interests. A narrow and a ruinous policy! The first care of an Academy of Art should be—not to make artists—but to make an Art-public. If the framers of the Liverpool Society of Art will push the principle they have already seized still further—doing everything they can to train the public eye, to brighten the public taste, to increase the public delight in grace and beauty—they will deserve to succeed.

Since we reviewed Mr. Gambart's last chromolithographs of the Turner Gallery we have received his last effort, the 'Escape of Ulysses from Polyphemus.' A great imaginative picture was harder work for a machine to reproduce, even by twenty-two printings, than even 'The Old Téméraire,' so wonderful, with its receding depth of blue haze and red sunset fire; its cold moonlight, and its cloud reflections. Yet this picture, though a little cruder and thinner in colour, is scarcely less successful. Away through the clouded sea breaks forth the huge gilded galley, with its red banks of oars, beating time to the music of the sea-symphies, that, with fallen stars on their foreheads, singing, guide the vessel favoured of the gods to its desired haven. In vain that angry gust of dull red fire from the distant cave; in vain, high up there, robed in air, the Cyclops beats out his teeth and tears his hair; for the dark prow, like the ends of fiddles, stand out black against the sunrise, that sends up its volcanic fire of glory all around the slowly burning east. Great red bars of fire, like hot grates of Cyclops' gridiron cut across its yellow light, and all beyond is a violet haze, broken into cold tints of grey and red, and neutral harmonies innumerable as the hues of the flowers in an Indian jungle; and against all this Ulysses stands under his gilt mast like a dab of red in his dragon cloak, and over him rises the broad yellow plateaus and snow scalps of the mountains of the Cyclops' country. Red flags and green blow out,

too, far above him, and so bellies proudly the broad yellow sail against the cirrus sky. As for the under sea, it is of a clouded, unlighted green, cool and deep, broken here and there into frothy furrows and mists of light by the gambols of these glow-worm mermaids. And there, too, strong against the light, are the curious island rocks, arched, and deadly to the mariner—the blue light and the coloured tumult of the sky seen through the arched opening of the nearest. Now we must not despise machinery in Art when it is not mechanical. The deviser and superintendent of this reproduction had to foresee and allow for all the changes of two-and-twenty thin sheets of colours, crossing and influencing each other. This must have required as good a memory as whist or chess, and a great sense of the tender and strong in colour. As a whole, it is a most creditable result of the chromo-lithographic process, and one which promises still greater successes.

#### MUSIC AND THE DRAMA

MUSICAL UNION.—SOIRÉE, TUESDAY, Feb. 9th, at half-past 8.—Hanager Square Rooms.—Quintett, G. Minor, Mozart; Quintett, E. flat, Schumann; Quartett in G, Mayrder; English and German Glee; Pianoforte Solos. Artists: Saindon, Goffric, H. and R. Blagrove, and Fecur. Pianist, Herr Fauer.—Single Admissions, 7*½*. Subscription for the Four Soirées, with reserved places, One Guinea. Particulars to be had of Cramer & Co., Chapell & Co., and by letter of J. Ellis, Director, at the above Publishers.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, Feb. 12, Mendelssohn's ANNA. Vocalists: Madame Clara Novello, Mrs. Temple, Miss Dolby, Miss Palmer, Mr. Sims Reeves, Mr. H. Barnby, and Mr. Santley, with Orchestra of nearly 700 Performers.—Tickets, 3*½*, 5*½*, and 10*½* 6*d* at the Society's Office, No. 4, Exeter Hall.

MILLINERS' AND DRESSMAKERS' PROVIDENT AND BENEVOLENT INSTITUTION.—THE EIGHTH ANNUAL ENTERTAINMENT, under the immediate patronage of Her Most Gracious Majesty the Queen, will be given at the Hanager Square Rooms, on WEDNESDAY EVENING NEXT, Feb. 10, at 8 o'clock precisely. Vocalists: Madame Clara Novello, Miss Vinning, Miss Dolby, Mr. Lockey, Mr. Frank Bodda, and the St. George's Glee Union. Instrumentalists: Pianoforte, Miss Arabella Goddard; Violin, M. Saindon; Violoncello, M. Fecur. Conductor, Mr. Lindsay Sloper.—Reserved Seats, 7*½* each; may be secured by early application of the Committee; Mr. R. Ollivier, 19, Old Bond Street, and of the Hon. Secretary, Mr. WILLIAM SEUTER, 32, Sackville Street.

#### NEW PUBLICATIONS.

'Distinguo,' the catch-word of Molière's *Thomas Diafoirus*, is a verb eminently wanted by those who cater for a public given to hasty reading. It is necessary to remind ours, that all which has been put forth by us concerning Dr. Liszt, as the *Nana Schib* of a musical insurrection in Germany, has had no relation to his unequalled power and glory as a master of pianoforte playing. Whether he be disposed to return from his foray in defence of Herr Wagner's want of ideas to a more practicable illustration of his own strength and riches, we know not; but these *Rhapsodies Hongroises* by him are worth looking into by all who are interested in the pianoforte, and who admit that Art has its fantastic as well as its rationalist side. There are fourteen of these *Hungarian Rhapsodies*, of which No. 8, *Capriccio*, No. 9, *Le Carnaval de Pesh*, and No. 10, *Preludio* (Schott), are before us. They are addressed to only pianists of the highest accomplishment, and by those whose 'be-all and end-all' is a *Sonata*, a *Concerto*, or a *Fugue*, they had better not be touched. As vagaries, however, full of a wild gipsy character, and exquisitely calculated to display the instrument for which they are written, we rate them highly. The themes, we apprehend, are national ones; some of them are full of quaint life and elegance; as, for instance, the *allegretto con grazia* which follows the strange wayward opening of the 'Capriccio.' The 'Carnaval,' too, is rich in freak and spirit, and the pompous theme with which it commences is admirably varied. For another reason do we commend these 'Rhapsodies' to all players whom their humour suits; namely, as giving scope to that delicacy of finger, which there has been some danger of losing, owing to the universal fashion of calling out the ten digits on every occasion, by giving no air or phrase without the fullest, most fervid accompaniments, brought in by M. Thalberg, and since its introduction worn somewhat threadbare.

CONCERTS OF THE WEEK.—The programme of Miss A. Goddard's first *Soirée* most handsomely bore out the praise the other day given to her

assiduous versatility. Clementi's superb 'Didone' *Sonata*, Weber's in c major, with its whirling last movement—a prelude and fugue by Bach, little known here—a *Sonata*, with violin, by Haydn; and Beethoven's Rudolph *Trio*, speak for themselves as a bill of fare offered by one who is rarely unfinished in her performances.—On the same evening, Mr. Hullah's *Second Orchestral Concert* brought forward another young English pianiste, Miss Howell, who made a first appearance (on the whole creditably) by taking the leading part in Hummel's 'Septett.' Her fear was obvious; and she has to learn how to make the tone of her instrument tell out—but that she has both an execution and musical skill worthy of her father's daughter, could not be questioned by any who heard her. Is not Mr. Hullah somewhat too solid and retrospective in his selection of music for these concerts?—Another and most successful concert of part-music was given by Mr. Henry Leslie's *Choir*, at St. Martin's Hall, on Thursday evening.

DRURY LANE.—A new drama, derived from the French, entitled 'A Lucky Hit,' was produced on Monday. It is in one act, and of the boisterous, bustling, and lively sort. Its hero is a Gascon captain, as vain as he is valiant (Mr. Roxby), who, passing under the balcony of the *Baroness de Villebranche* (Mrs. Leigh Murray), picks up a bouquet which strikes him as it falls, and immediately appropriates it, to the great alarm of the lady, who seeks its return in vain. The bouquet had been designed for the *Duc d'Anjou* (Miss M. Oliver), who becomes involved in a duel with the lady's cousin, *Raoul de Givry* (Mr. W. Templeton). Owing to an accidental *rencontre* the Gascon captain acts as his second and lays the Duc under obligations of gratitude. The latter becomes King of Spain, and receives the homage of courtly place-hunters. But the Gascon, still ignorant of his elevation, treats him with the familiarity of friendship, and excites mirth by his bravado and irreverence. The Duc, however, is only amused, and determines to take with him his brave friend to Spain, but is soon after astonished by his audacity in asking promotion for the *Baron de Villebranche* (Mr. Tilbury), and the hand of the Baroness, his daughter, for himself. The accommodating Gascon, however, reconciles the monarch to the proposal by suggesting that the Baroness will always be then near 'us,'—a use of the royal plurality that appears to commend itself to the royal understanding. It is obvious that such a play depends for its success on the manner in which the swaggering hero is portrayed,—and to the actor, Mr. Roxby, accordingly, that success must be mainly attributed. As a composition, it is poor in dialogue, and even in construction its merits are slender, but as a vehicle for piquant acting it is telling, with the advantage of brevity.

LYCEUM.—A piece, entirely different in character and purpose, was produced at this theatre on the same evening. It is familiarly entitled 'A Hard Struggle'—a Domestic Tale, by Mr. Westland Marston. The action is wholly mental, and the sufferings are not physical, but exclusively sentimental. It is a drama of the heart, and deals with feelings and a single fact. The story is told in a sentence. A young lady is sent to Madeira for her health, and there is so improved in her education and manners that on her return she can no longer esteem the honest *Reuben Holt*, the playmate of her childhood, to whom she had been affianced. The noble-minded man, perceiving the change in the state of her affections, struggles hard with his own passions and gains a moral victory. An orphan grandchild named Amy, and played by Miss Amelia Conquest, who made her *début* in the part, serves as an intermediate agent in this play of emotions, and to her the strong-minded man transfers the love which another had, though without guilt, betrayed. It is needless to add that such a plot relies altogether on its *quasi* poetic treatment; and that the dialogue must be most elegantly and delicately rendered to produce the refined sympathy which it was designed to awaken. Mr. Dillon found in the character of the rude, but magnanimous hero, a part exactly suited to his spirit and



style, and never acted any part better. The soul was repeatedly touched, and the tears of the audience confessed both the author's and the actor's powers. Mrs. Dillon impersonated *Lilian*, the innocent inconstant, with more felicity than any other part she has yet acted; and the young and fair representative of the child-spirit that reconciles the bitter extremes under which the manly heart of the chief sufferer is subdued, made an impression which is not likely to be soon forgotten. Altogether, the performance was exceedingly graceful. During the performance the applause was frequent and enthusiastic, and at the fall of the curtain the triumph was complete.

**OLYMPIC.**—The late Mr. T. H. Bayly's *petite* comedy of 'You can't marry your Grandmother,' originally produced at the same theatre when under the government of Madame Vestris, was revived on Monday. The cast was as good as it could be without including Mr. Robson. Mr. Walter Gordon and Mr. Addison played the son and grandfather, and Miss Wyndham the pretended grandmother. The inferior parts were supported by Mr. Leslie, as the tiger,—Mr. H. Wigan, as the page,—and Mrs. Emden, as the housemaid. All seemed to be cheerfully ambitious to excel, and the general effect of the acting was stimulating. The piece was smart and striking, and its renewed popularity is probable.

**MUSICAL AND DRAMATIC GOSSIP.**—Dr. Crysanther, the appointed biographer of Handel, is again in England, with a view of remaining some time, making researches, comparing MSS., and furthering the interests of the Handel-Publication Society. So far as his editorial labours are concerned, his task is not easy, as a cursory glance at the *Granville* Collection the other day convinced us more emphatically than ever. A note or two on these may be offered in some future column.—Meanwhile, it may be mentioned, that the bulk of the *Granville* Collection, thirty-seven volumes, sold for 180 guineas; that the autograph *Terzett*, a very interesting MS., fetched 25 guineas; and that another MS., 'Gloria,' for double orchestra and chorus, with some other MS. Handel scores, by Smith, of less interest, fetched 60 guineas.—To return for one instant to the publishing projects of the German Handel Society, let us ask, if the ancient libraries of Hamburg have been ransacked for traces of the compositions of Handel, written ere he went to Italy?

The second *Annual Report* (for 1857) of the *Birmingham Amateur Harmonic Association* so distinctly indicates a growth in musical proficiency, zeal, and real love of Art, that, looking with all reason to Birmingham as to one of the centres of European musical pleasure and perfection, we cannot let it pass without a word of welcome.—Since the Report was issued, we observe that the Association has been adventuring a performance no less ambitious than a *Bach Evening*.—We understand that on the last morning of the coming Festival will be given a new Oratorio by an English composer,—this being 'Judith,' by Mr. Henry Leslie.

The *New Philharmonic Society* is announced as about to recommence its operations for the season at the St. James's Hall, in April.

A friend, competent to speak, who has just returned from North Germany, encourages us to hope that some life is stirring in Music, more wholesome than the spasmodic perturbation which, during late years, has passed there for activity. New orchestral compositions, by Herren Rietz, Walther and Reinecke are mentioned, full of interest—in particular, a Symphony by the first-named *Concertmeister*. Our informant also gives a most excellent account of the present state of the Music School at Leipzig, so far as the instrumental pupils are concerned—particularizing especially a pianoforte student from Riga; and another from England.—Madame Schumann, it was said, is coming again to England for the season; also Herr Joachim.—The Austrian papers mention that Signor Piatti has been giving concerts at Vienna with great success;—also M. Rubinstein and Herr Leopold de Meyer.—Herr Hiller is to conduct the

Whitsuntide Festival at Cologne.—From another source we hear of a new *Otello* for stringed instruments by Herr Schubert, as something worth hearing. How long will it be in England before a classical concert which shall be profitable must cease to be an ancient conceit? How odd is our enterprise when it stirs!—For novelty, Mr. Ella contents himself with Schumann's Pianoforte Quintett at his first winter evening,—a work which has been already played in London without giving pleasure.

It is said that the *Grand Opéra* of Paris is to be removed from its present site in the Rue Lepelletier. The building, magnificent as it is—in some respects the most commodious theatre in Europe—has been from the first merely provisional: albeit it has outlasted many other "provisional" institutions in France—has kept its state and predominance for upwards of thirty years, and, more, has been helpful in bringing forward some of the most remarkable dramatic music which the world has yet seen. But it is now rumoured that a superb and permanent French opera-house is to be erected on the site of the *Hôtel Omond*, till lately the scene of the *Promenade Concerts*. That the locality is inconvenient seems obvious to all who know *La rue Basse des Remparts*—a sort of sunken ditch beneath the *Boulevards*, in which the *Hôtel* stands. But "at present," does not define any architectural future for Paris, and thus (for aught any Sibyl dare wisely predict with regard to the Imperial embellishments of the capital) the foundations of the new building may be higher than the house-top of the old one. The theatre is to be ready as soon as possible, says Rumour. But suppose it ready, where is the Nourrit, the Falcon, the Levasseur, the Cinti-Damorean, to sing in it?—where the Habeneck to care for its orchestra?—where the Rossini, or the Aubert, or the Halévy, or the Donizetti, or even the Meyerbeer of other days to write for it?—where the Scribe to make the books? Since 'Le Prophète,' no work produced there has stood the test of a second season. M. Gounod is the only composer to be named as in a state of progress, and 'L'Africaine' as the one opera which has power to excite much expectation.—The tide of French musical production and executive capacity seems, for the present, at least, to have formed a new channel, having been scared and stopped out (who can wonder?) from its old one, by the false praise, and jobbing, and other influences as vicious, which have marked the history, and during the last fifteen years have tinctured the productions of the theatre in Europe most interesting to dramatic musicians.

Any one liking dance-music played in perfection (and that should be every one liking music at all—since in the dance, far more than in the poem, lie all the primal forms of rhythm and melody), will do well to hear M. Gaston de Lille, a French artist now here, under whose hands the pianoforte becomes a positive horn of Oberon. There is an inexorable, unfaltering vivacity about this gentleman's playing, which brings it into the domain of the highest *ballet* Art. His finger is neat; his hand robust, without being oppressive; his music pretty and provocative in no common degree.

The last year's last number of the *New York Musical Review* contains some curiosities worth gleaning; and justifies the hopes of common-sense that our blood-relations across the Atlantic are beginning to master the truth, that Art is neither to be studied nor enjoyed,—neither has an existence—in the midst of a chaos, where, by the presumptuous and ignorant, rude shocks are represented as the incipient struggles of creation. The arrogance and paradox, transferred to the "States" by a class of German musicians who have migrated thither because they were too inferior to play grand parts in Europe,—the second-hand student enthusiasm of a few generous but irrational folk, who have accepted for Gospel all that has fallen from the lips of certain teachers (especially when the sermon has been spoken in an unknown tongue),—seem to bear little or no fruit: while the good works of the masters of Art appear to receive increasing attention. Thus the winter choral performances of music in the great towns have included little by Schumann, or Wagner, or Berlioz,—not even Beethoven's Ninth Symphony (which every one can try

and talk about, and which yet no singers be found to sing, nor publics to receive it) but—the whole some, clear poems of Handel and Haydn. Nay, even Mendelssohn, of all modern composers the most anathematized by "Young Germany" and by "very Young America," is obviously more resorted to than the best "Tone Poet" (to fall into the nonsensical neologism of the Transcendental school). So much for the regular progress of what may be called the staple music of America!—More comical are the accounts of some of its exotic performances,—e.g. the following description of Herr Formes, in the 'Martha' of M. von Flotow:—

The opera (says the critic) was not well rehearsed, but seemed, nevertheless, to please very much. M. Formes, as Plunkett, was, of course, the principal attraction. He fully justified the remarks he had called forth as *Bertram* in 'Robert.' He was, on this occasion, the English farmer, Plunkett, in appearance, and in every thing he said, did, and did not. His apotheosis of the English porter, responded to by the chorus, with a tremendous cheer for Lager, electrified the audience. The thrill he had to sing was good; however, we have heard it done better.

"Quite a curious concert," says another paragraph, "was to take place last Wednesday in the Shiloh Presbyterian Church in this city (New York),"—a performance of Mr. Root's 'Flower Queen' by a naturally black band and chorus. The curiosity should be—to persons familiar with the spirit of melody and imitation, existing almost as a characteristic among the Negro race, that it has spoken out so little.—We have in the same number an account, from Boston, of the appearance there of Mrs. Harwood, a *soprano* of promise, "gifted with a large amount of modesty,"—also a new contribution to the American musician's dictionary of *Lingua Franca*, in an article on 'Shurred Psalm Tunes,' (melodies)—then, we should opine, to besing by choirs half asleep,) a bit of scandal, in which Europe is instructed to believe that Madame Cora de Wilhorst (the American *prima donna*), who appeared at the Italian Opera in Paris the other day, has been excused from the necessity of pursuing her career by the circumstance of "her worse half" having broken the bank at Baden Baden.—Miss Milner, our young Yorkshire lady, seems to have established herself in public favour as a concert singer on the other side of the water.—The two foreign *cantatrici* of greater experience, Madame de la Grange and Madame Angri appear to have pitched their tents there, ready for service whenever a foreign opera company has to be got together.

Private letters from Naples are full of regrets for Lablache, whose death may (like Garrick's) be said in some sense "to have eclipsed the gaiety of nations." They contain a detail or two which complete the record of his last days. He seems to have enjoyed life to the last, in spite of cruel physical suffering,—to have kept house and heart open to old friends; not altogether aware that "the narrow house" was so near,—to have been cheered by expressions of sympathy from his distant pupils (among whom was our Sovereign),—never to have relinquished the prospect of returning to England,—and, like the real artist he was, to have maintained his voice in working order to the end. "You cannot imagine," writes a correspondent, "how beautiful and majestic he looked when he was dead."—Lablache's funeral at Naples was merely provisional—attended by as many of his comrades in as much state as royal caution permits—the artists being prohibited, by telegraph, from attending in a body. His remains, which, for the present, are deposited in the *Campo Santo*, will shortly be removed to Paris, to be interred beside those of his wife, when a solemn requiem will be sung in the Church of 'La Madeleine.' Our correspondent adds, that Lablache is understood to have died in opulence; leaving behind him a fortune of upwards of 60,000*l*.

TO CORRESPONDENTS.—M. F.—R. S.—B. B.—F. W. G.—W. T.—J. G. B.—H. B. K.—C. H.—E.—J. S.—C. H.—D.—received.

W. W.—We cannot undertake to return rejected manuscripts.

J. L.—Declined.

Erratum.—P. 186, col. 2, l. 21, for "Ascension read Ascension Day."

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